

Boudoir
Wellich Abbey away
not to be taken
Portland

1895

CATALOGUE OF PICTURES AT WELBECK ABBEY,
AND IN LONDON.



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NO. 361. KNELLER.
WILLIAM BENTINCK, 1ST EARL OF PORTLAND.

Frontispiece.

CATALOGUE OF THE PICTURES
BELONGING TO HIS GRACE
THE DUKE OF PORTLAND, AT
WELBECK ABBEY, AND IN LONDON
M.D.CCC.LXXXXIII.



LONDON: PRINTED AT THE CHISWICK PRESS
M.D.CCC.LXXXXIII.

TO
THE BELOVED MEMORY OF
LADY BOLSOVER
THIS BOOK IS DEDICATED
BY
HER AFFECTIONATE STEPSON
PORTLAND.



TO THE READER.



HE minute descriptions I have appended to the pictures are given in the hope that they may facilitate the identification of replicas and copies that may exist elsewhere, or engravings from the pictures.

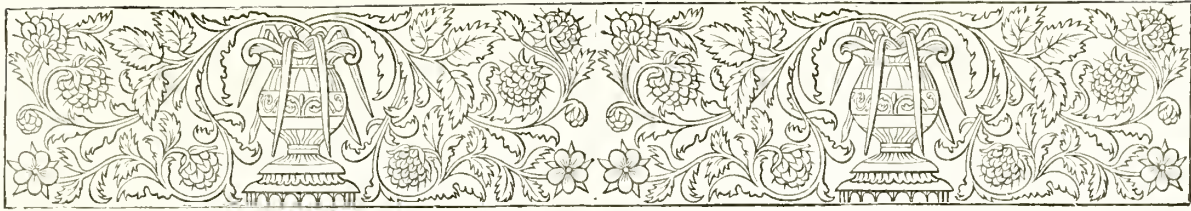
The terms "right" and "left," used in this catalogue, generally denote the spectator's right and left, but, in speaking of the movement of the figure, or position of the hands, the right and left of the personage represented is to be understood.

To Bryan's "Dictionary of Painters and Engravers," edn. 1889, Redgrave's "Artists of the English School," Chavignerie and Auvray's "Dictionnaire des Artistes de l'École Française," to Bredius' "Catalogue des Peintures du Musée de l'État à Amsterdam," and such older authorities as Vasari, Ridolfi, and Baldinucci, I have been mainly indebted for the notices appended of the painters; and to the invaluable work by Challoner-Smith on "British Mezzotinto Portraits," Didot's "Graveurs de Portraits en France," Burke's "Peerage," and the Catalogues of the National Gallery, the National Portrait Exhibitions of 1866-67 and 1868, and of the Stuart and Tudor Exhibitions of 1888-90 for much valuable information, as to dates, etc.

C. FAIRFAX MURRAY.

September, 1894.





INTRODUCTION.



CATALOGUE of the Pictures at Welbeck was made as early as 1747 ; the name of the Author is not mentioned, but it is possibly by George Vertue, who is known to have catalogued the Collection of Miniatures. The Catalogue is apparently a complete one ; it includes, besides pictures, a number of drawings, both in pen and pencil, also guache drawings, 399 in all, of which 220 were portraits.

The original MS. was probably destroyed in 1831, if not earlier, the copy of it in existence being in the same handwriting as the original catalogue of that year. The old Catalogues of 1747, 1820 and 1831, being much thumbed, the late Duke caused fresh copies of all three to be made, for use in the house, about 1861.

A Catalogue in MS. exists in the British Museum from the Collection of Sir William Musgrave (Additional MSS. 6391, f. 149) ; it is marked as a copy from one furnished by Mr. Levers in 1762, but supposed to have been made in 1755 or 1756 ; in this the painters' names are omitted altogether.

Two other Catalogues exist, made in 1820 and 1831 respectively, that are of little use, as many pictures are omitted that were "named ;" this may mean that they had their names written either on the pictures or the frames. The notable feature of the two later Catalogues, which are nearly identical, is the number of Dutch and Italian pictures not mentioned in the previous ones ; they may have been either purchased in the interval, or inherited, or it is possible that they came from Bulstrode.

I have not been fortunate enough to meet with a catalogue of the Bulstrode pictures, but a list of 49 Historical Portraits there in the last century is in the British Museum, marked as communicated by Thomas Pennant, Esq., from his MS. notes of different tours (Additional MSS. 5726). In the same note-book is a list of 51 Portraits at Welbeck.

When Henry, 1st Duke of Portland, was leaving for Jamaica, where he died in 1726, he seems to have parted with some of the pictures ; two are mentioned by Horace Walpole in the Houghton Catalogue of 1743 as having been purchased then ; these were the Jordaens "Family piece" and the "Old Woman reading" by Bol, both masterpieces of their respective artists ; they are now in the Hermitage Gallery at St. Petersburg.

The second Duchess of Portland, who fully shared her father's taste for collecting,

made the Collection of Miniatures one of the finest in the kingdom; she was an artist herself, as we learn from Vertue's Dedication to her of his "Descriptive Catalogue of Hollar's Prints" of which she possessed a nearly complete collection. Vertue says of her: "Your early Inclination to the love of such arts guided your pencil to the producing several surprizing works." It is curious that not a single production of hers is registered in any of the Welbeck catalogues.

Shortly after the succession of the 5th Duke of Portland, in 1854, he caused a careful Inventory to be made of all the pictures at Welbeck; this catalogue is dated 1861, but it was commenced in 1857, or earlier. In 1857, no less than 196 pictures and drawings were found stowed away in the Loft and Wardrobe, a large store-room over the coach-houses, and in a room by the (Steward's) office. In this year also a few pictures were removed from London to Welbeck, of which a list has been preserved. The 1861 Catalogue is a valuable record of the condition of the pictures, many of which had suffered from long neglect. The Duke had a considerable number of the pictures relined and framed. It is noticeable, however, that nearly all the frames in the collection are old ones, mostly carved in the seventeenth and eighteenth centuries. No cleaning appears to have been done beyond the removal of dust and dirt from the surface. 653 pictures, drawings, and framed engravings are enumerated in the 1861 Inventory; they were catalogued as found, without attempt at order; it appears to have been made by a house painter on the estate named Taylor, though there is some uncertainty on this point. Its usefulness is much lessened by the difficulty of recognizing many pictures mentioned, as the name is not given of any personage represented unless it was inscribed on the canvas.

In 1857, the Duke lent over sixty Pictures, besides Miniatures, to the Manchester Art Treasures Exhibition. From a careful list prepared of the pictures sent, and of the order in which they were returned from the Exhibition, it is evident that a portrait of James Butler, Duke of Ormond, Cat. No. 188, entered as belonging to the Duke of Portland, was not his property, and was a simple error in the preparation of the catalogue.

This Collection owes its importance, mainly, at the present time, to the numerous Historical Portraits it contains, the earliest in date being that of Margaret Wootton, grandmother of the ill-fated Lady Jane Grey, apparently a contemporary copy after Holbein; this is followed by an admirably preserved small full-length portrait of Edward VI.; an excellent example of the School of Holbein, it has been ascribed, conjecturally, to Gwillim Streetes. The small portrait of Queen Elizabeth is of importance, being signed with the initials of M. Gheeraedts; it is also in excellent preservation. There is a picture of Robert Cecil, 1st Earl of Salisbury, and of Edward Vere, 17th Earl of Oxford, the poet; of Henry Wriothesley, Earl of Southampton, the friend of Shakespeare; of Lucy Harrington, Countess of Bedford; and Mary Queen of Scots, a full-length posthumous portrait, similar to those belonging to the Queen and Lord Darnley. From Bulstrode there are portraits of James I., Prince Henry, Arabella Stuart, and the great Duke of Buckingham as a youth, the Countess of Essex and Somerset, remarkable for the

beauty of the costume, and the 6th Earl of Rutland, one of a series of full-length portraits, a few of which still await identification.

The next important group of portraits are those of the Cavendishes, beginning with Elizabeth ("Bess of Hardwick"), the 1st and 2nd Earls of Devonshire, and Sir Charles Cavendish, the last by Mytens. These are followed by Sir Charles Cavendish, the second of that name, and his brother William, afterwards Duke of Newcastle, a fine full length by Vandyke; Elizabeth Bassett, 1st wife of the Duke, is by Daniel Mytens. The Earl of Strafford, in armour, and Charles II. as a boy, are both fine pictures by Vandyke: there is also a remarkable portrait of Sir Hugh Myddelton, the founder of the New River Company, attributed to Mierevelt. Lely is represented by two double portraits; one of the 3rd Earl of Clarendon and his wife, the other of the 4th Earl of Southampton and his 3rd wife; also a fine half length of the proud Duchess of Albemarle and Montagu. There are two portraits of Henrietta Cavendish Holles, Countess of Oxford, by Kneller; one, a full length in a green and silver riding habit, being one of his most pleasing pictures. Amongst the earlier Harley portraits, the most remarkable is a quaint picture of Sir Robert Harley as a child; another as a young man, attributed to Lely, is also a good picture, as are the portraits of the 1st Earl of Oxford by Riley, and the half length of the 2nd Earl by Dahl. There are four portraits of Margaret Cavendish Harley as a child, two of which are by Jervas and Dahl, the last, one of the best pictures of the time, and a very favourable example of this unequal artist.

Of the four portraits of the 1st Earl of Portland, perhaps the best is by Kneller, who lived long enough to paint the 2nd Earl as the 1st Duke of Portland. The portraits of the 1st Earl and his son Henry, when young, by Rigaud, are both fine pictures; Rigaud is also represented by portraits of Prior the poet, Louis XIV., and the Dauphin. The 2nd Duke of Portland and the Duchess are by Hudson; the Duchess is one of his best pictures. The 3rd Duke when young, with his brother, Lord Edward Bentinck, is by West; later, the Duke was painted by Reynolds, who also painted the 4th Duke as a boy, and Lord Richard Cavendish the Eastern traveller. Lawrence is represented by three portraits, all of his best.

It will be seen by this brief summary that the collection covers the entire range of portrait-painting in England, from the time of Holbein to the beginning of the present century; Jansen, Mierevelt, Mytens, Vandyke, Dobson, Lely, Soest, Kneller, Riley, Jervas, Dahl, Richardson, Hudson, Reynolds, Cotes, Gainsborough, Ramsay, West, and Lawrence are all represented.

If the Collection at Bulstrode contained anything of special interest except Historical Portraits, it is difficult to say, in the absence of any positive evidence. In 1747 there were only a few Dutch pictures at Welbeck, and with the exception of three Vanderveldes, none of importance; but before 1820, we note that the fine early Vandyck called a "Senator of Antwerp," the "Portrait of a Boy," by Rembrandt, a sketch by Rubens, and the "Sta. Cecilia," by Carlo Dolci, had been added to the Collection.

Some time before 1859, the last Duke appears to have purchased a number of valuable French portraits ; there is every probability that the collection was purchased entire ; many of them are marked at the back "for Harcourt House," and as they do not appear in the Welbeck Catalogue of 1861 they were probably removed there later.

The sale of Lord Northwick's Collection, in 1859, tempted the Duke to make some further purchases, and he then added the interesting portrait of Charles I. as a boy ; the two excellent pictures by Jansen, of Ireton and Fletcher ; the Duke of Cumberland, by Reynolds ; Sir Wm. Farmer of Easton Neston, and a few miniatures. The fine Gainsborough, Mrs. Elliott, was no doubt also purchased by the last Duke, possibly in France, as the lady died at Ville d'Avray and the picture may have belonged to her at her death. It is likely that the fine Lely of Lord Cornbury (afterwards Earl of Clarendon), and his wife, was also bought by him, as there is no record of it before 1857, when it was exhibited at Manchester.

With the exception of the Lely above-mentioned, and a few other portraits, that have been exhibited of late years, all the later additions to the Collection are here described for the first time.





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551. PRINCESSE MARIE ADÉLAÏDE CLOTILDE	<i>Drouais.</i>





CATALOGUE OF PICTURES AT WELBECK ABBEY.



ENTRANCE HALL.

I.



CHARLES CHENEY, 1ST VISCOUNT NEWHAVEN. School of LELY.

Bust, life size, to left, looking over shoulder; black dress, white sleeves, long dark brown hair, curled at the ends; brown background. Inscribed in yellow letters, in the left-hand upper corner, "CHARLES CHENEY ESQ^R. / MARRIED JANE, ELDEST / DAUGHTER TO W^M. / DUKE OF NEWCASTLE."

Canvas, 29½ in. H. × 25 in. W.

Cat. 1747. East Dressing-Room, No. 7.

2. JANE CAVENDISH, WIFE OF CHARLES CHENEY, VISCOUNT NEWHAVEN.

Half length, life size, to left; white dress, broad sleeves with scalloped edges, ornamented with four large jewels, one on each shoulder, one in the centre of the corset with a large pear-shaped pearl pendant, the other at the fastening of the sleeve. In her right she holds a blue scarf, which is thrown across the left shoulder; pearl necklace and drop ear-ring; brown hair curled at the ends, in which is set a white flower; grey background. Inscribed across the top, in yellow letters, "JANE CAVENDISHE ELDEST DAUGHTER TO W^M. DUKE / OF NEWCASTLE MARRIED TO CHA^S. CHENEY OF CHESHAM / BOYS, ESQ^R. THIS LADY KEPT GARRISON FOR HER FATHER / AT WELBECK AGAINST / Y^R PARLIAMENT ARMY."

Canvas, 30¼ in. H. × 25 in. W.

Cat. 1747. East Dressing-Room, No. 9?

Exhibited at Manchester, 1857. Cat. No. 150.

3. BEN JONSON. 1573—1637. Ascribed to HONTHORST.
 Bust, life size, to right; black doublet and cloak, white band, brown hair, dark moustache, beard turning grey, a slight squint is marked; grey background. "BEN JOHNSON," inscribed in orange letters, in the left upper corner.
 Canvas, 28 in. H. \times 22½ in. W.
 The Harley picture, engraved by Vertue.
 Cat. 1747. Alcove Dressing-Room, No. 11.
 Exhibited at Manchester, 1857. Cat. No. 86.
4. GERVASE HOLLES. 1606—1665?
 Bust, life size, to right; black doublet, full ruff, hair falling away from the temples and long at the sides, stubbly moustache and pointed grey beard, right hand placed on breast. Inscribed, in the upper right corner, "GERVASE HOLLES. ESQ^R. / SON & HEIR OF / FRESCHVILLE HOLLES / MARRIED DOROTHY DAUGHTER / OF J^N^O. KIRKTON GEN^T."
 Canvas, 30 in. H. \times 25 in. W.
 M.P. for Great Grimsby. Fought at Edgehill, 1642. In exile in Holland till the Restoration. Antiquary and author of the Holles MSS. relating to his family. Died before 1665.
 Cat. 1747. Dressing-Room, No. 5.
5. SIR GODFREY KNELLER. 1646—1723. After KNELLER.
 Half length, life size, to left; holding a palette, mahl-stick, and brushes in his left; with his right he is about to take a brush from the bundle he holds in his left hand; blue-green coat, brown hair, open collar. The palette is set with black, vermilion, and white.
 Canvas, 30¼ in. H. \times 25 in. W.
6. REMBRANDT HARMENSZ VAN RIJN. 1606—1669. Ascribed to REMBRANDT.
 Bust, life size, to right; brown coat, red vest, yellow cap with white lining. Above the head is inscribed, "REMBRANDT BY HIMSELF," in white letters. To the right is a signature, "REMBRANDT F. 1665."
 The last numeral has been read as "o," but it has a long tail like a freely written "5." Beneath this signature, as the author of the 1861 Catalogue observed, are traces of another signature, in an entirely different manner.
 Canvas, 30¼ in. H. \times 24 in. W.
 From Bulstrode, No. 16, MS. List in British Museum.
7. PORTRAIT OF A GENTLEMAN, UNKNOWN.
 Bust, life size, to right, in an oval, with dark corners. Olive-red doublet, richly

braided, gold buttons down the front. Ruff edged with point lace, grey hair, moustache, and beard; fair, fresh complexion; dark background.

Canvas, $29\frac{1}{4}$ in. H. \times $26\frac{1}{4}$ in. W.

Cat. 1747. South Dining-Room, No. 3?

8. SIR FRANCIS DRAKE? 1541?—1595.

Bust, life size, to right, in an oval. White doublet ornamented with gold braid, gorget damascened with gold in a reticulated pattern and lined with red, the scalloped edge braided with gold; dark hair, pointed beard and moustache, turned up at the ends, ruff edged with point lace; grey background. Inscribed "SR. FRAN. DRAKE" in yellow letters, in the left-hand lower corner.

Canvas, 26 in. H. \times $20\frac{3}{4}$ in. W.

On the stretcher is pasted a note, to the effect that it came from the Northwick Collection, and on the stretcher itself is written, "This portrait of Sir F. Drake is from the Collection of the Speaker Lenthall at Burford Priory, & purchased by C. Wilson on 13 July 1833, of W. J. Lenthall Esqre."

There is no trace of this picture in the Northwick Sale Catalogue.

VESTIBULE.

9. PORTRAIT OF A GENTLEMAN, UNKNOWN.

Bust, life size, to right. Black doublet, plain ruff; brown hair, beardless; dark background.

Panel, $19\frac{1}{4}$ in. H. \times $16\frac{3}{4}$ in. W.

Cat. 1747. Alcove Dressing-Room, No. 16. "Young Man wth a large high ruff, black doublet, his own hair. Head upon board. ? if Henry, eldest Son of S^r. W. Cavendishe, who died 12 Oct^r. 1616."

10. PORTRAIT OF A GENTLEMAN, CALLED "SIR PHILIP SIDNEY."

Bust, less than life size, to right. Dove-coloured slashed doublet with a high collar, a black ribbon round neck, to which is attached a black and gold enamelled locket, small ruff, brown hair cut short, small beard, and moustache; dark background. Inscribed above, "ÆTATIS SUÆ 29. AN. D^NI 1575."

Panel, $19\frac{1}{2}$ in. H. \times 16 in. W.

Sir Philip Sidney was born in 1554, and would therefore have only been twenty-one years of age in 1575, the date on this picture.

Cat. 1747. Alcove Dressing-Room, No. 13. "A Man wth. a little high ruff & black ribbon round the neck, upon board. Adm. Cavendishe?"

11. ORPHEUS AND THE BEASTS.

R. SAVERY, 1604.

Orpheus is seated on a mound at some distance, in the centre of the picture, with a group of animals about him; a grey elephant, a white horse, a white ass, an ostrich, a white dog, and other animals; those in the rear appear to resent the intrusion of the furious women that are climbing the hill, brandishing sticks. From an archway, between some buildings on a lower hill beyond, other figures are seen running. In the near foreground to the right, at the foot of the trees, are grouped a number of animals and birds, a greyhound, a recumbent cow, a white horse, a bull, a mastiff lying down, turkeys, hen and chickens, and a peacock are conspicuous, amongst others too numerous to mention. On the water in the centre are swans, ducks, and other water-fowl, and to the left, deer, a dog, and a goat. Tall trees, with forest landscape beyond, seen through an opening, with a pool of water to the left. In the distance, a plain with a river winding through it, and houses on the banks, the sea and mountains in the far distance. Signed on a cartellino, to the left, immediately beneath two ducks pluming themselves, "ROELANDT SAVERY FE. 1604."

Panel, 26 in. H. × 45 in. W.

Cat. 1831. Ante-room to Little Drawing-Room.

12. PORTRAIT OF AN OLD LADY.

Bust, life size, to left, seated, her hands joined before her. Black dress, wide frilled ruff tied with black ribbon, and black cap.

Panel, 26 in. H. × 20 in. W.

Cat. 1747. East Dressing-Room, No. 6. "Old Dutch Woman with a Ruff, upon Board."

13. ANNE, BARONESS HOLLES. 1640—1681.

Bust, life size, to right; white dress, the sleeves tied with jewels, pearl necklace and drop pendants, hair parted in centre, a long curl falls over each shoulder in front of the bust; background dark crimson drapery; in the left upper corner a crown with pearls. Inscribed "THE HONOURABLE/ THE BARONETTESSE/ ANNE HOLLES/ WIFE OF S^R. FRANCIS/ HOLLES BARONET THE/ ONELY SONNE AND HEYRE/ APPARENT OF DENZELL/ BARON HOLLES OF IFEILD/ 1672."

Canvas, 29½ in. H. × 25½ in. W.

On the back of the canvas is a long note, "The Baronettesse Anne Holles aged two & thirty yeares five Kalender monthes and one & twenty days October 6. 1672. the wife of the Honourable Sr. Francis Holles of Wynterbourne St. Martyn in the County of Dorset Baronet and Knight the onely Sonne survivant and heyre apparent of Denzell Baron Holles of Ifeild second sonne onely Brother Survivant and Unkle of John the first of that name. John the Second and Gilbert, Earles of Clare successively which Baronettesse was the eldest daughter and Coehayresse of Sr. Francis Pile the second of that name of Compton-Beauchampe in the County of

Berks Baronet: which Barronettesse was by measure in cleare high four foote and ten inches or thereabout who was afterwards Baronesse Holles of Ifeild and deceased at her house in Lyncolne Square in Lyncolne's Inne Feilds in Midlesex on Wednesday March 8. 1681 aged one and forty yeares ten moneths and one and twenty days and was In(terred in) the North Isle adjoyning unto the Church at Ifeild aforesaid on Thursday May 4. following, 1682." Beneath is written, "copy 1683."

This is a copy of the picture in the Gallery.

14. PORTRAIT OF A YOUNG BEARDLESS MAN.

V. C. ? Dutch School.

Bust, life size, profile, to right; wearing a gorget, green velvet mantle thrown over the right shoulder, slashed purple velvet cap, worn on the side of the head, long dark hair, no beard or moustache; dark background. Signed with monogram, to left, the letters "V. C.," or "V. G." interlaced, "16 . ."

The last numerals are now illegible, but the date is given as 1639 in the 1747 Catalogue.

Panel, $21\frac{1}{2}$ in. H. \times $16\frac{1}{2}$ in. W.

Cat. 1747. Upper East Apartment, No. 5.

DINING-ROOM PASSAGE.

15. PORTRAIT OF A MONK, IN A BROWN HABIT.

DE CANÿ.

Bust, life size, three-quarter face, to left, inscribed to left on background "DE CANÿ F."

Pastel on paper. Oval. 22 in. H. \times $17\frac{1}{2}$ in. W.

16. LADY HAWKINS WHITSHED, NÉE BENTINCK, WITH HER ELDEST SON JAMES.

JAMES NORTHCOTE, R.A.

Full length figures, life size, in a landscape. Lady Whitshed in a white dress, embroidered with gold sprigs, white turban, pink and blue shot silk scarf. She kneels on her right knee, holding the child with both arms, who is standing at her left, in a white shirt; round his neck a coral necklace, short flaxen hair parted in the centre. The child holds his mother's elbow with his right, and extends the left towards a butterfly hovering near; dark trees to the left. Landscape to right, and blue sky.

Canvas.

Bequeathed to the Duke of Portland, with seven other portraits, by Lady Bentinck, Widow of General Sir Henry John William Bentinck, K.C.B. General Sir Henry Bentinck (1796-1878) served with distinction in the Crimea, where he commanded a brigade of Guards.

17. UNKNOWN SUBJECT.

Bolognese School.

A young woman kneeling with upturned head to right, receives from a female attendant a dish with two decapitated male heads. A viol, bow, and a scroll on the ground to right.

Canvas, $60\frac{1}{2}$ in. H. \times $44\frac{1}{2}$ in. W.

18. FRANÇOISE ATHÉNAÏS DE ROCHECHOUART, MARQUISE DE MONTESPAN. 1641—1707.

HENRI GASCARD.

Three-quarter length, life size, reclining on a red cushion, head towards the right; loose russet-coloured dress, open to waist, showing richly laced chemisette, her chin rests on her left hand, and in her right she holds a garland of flowers, one end of which trails across her arm. Long blue, loose sleeves, bordered with gold and silver lace; white sleeves to chemisette, edged with lace, a string of pearls, rubies, and other gems, where the lace is joined to sleeve; a pearl and ruby ornament loops up the blue sleeve on the shoulder; hair parted in the centre, disposed in curls on either side of the head, two long curls hang over the right shoulder; gold and silver brocaded curtain to right. To the left an opening, through which is seen the sky and trees; a curly brown-haired Cupid is leaning forward out of the foliage, about to discharge an arrow.

Canvas, oval.

On the frame is inscribed "MADAME DE MONTESPAN BY H. GASCARD./ BORN 1641. DIED MAY 28, 1707."

19. CHARLOTTE BENTINCK, LADY MILNES.

Three-quarter length, life size, to left, leaning on a marble capital. Empire costume; greenish-white and gold dress, right hand holding drapery, she is resting on her left elbow, the hand lightly touching cheek; pale blonde hair, disposed in small curls, plain gold tiara; fig tree to right, sea to left.

Canvas.

Bequeathed to the Duke of Portland by Lady Bentinck.

20. COUNT JOHN ALBERT BENTINCK, CAPTN. R.N., GRANDFATHER OF LADY BENTINCK, AS A BOY. 1737—1775.

Half length, life size, to right, holding a grey squirrel with a red ribbon round its neck, on his extended right arm. Light grey fur-lined coat. Brown hair, brushed off the forehead.

Canvas.

Bequeathed by Lady Bentinck.

21. COUNTESS BENTINCK, NÉE RENIRA, BARONESS VAN TUYLL VAN SEROOSKERKEN.

JOHN HOPPNER, R.A.

Bust, life size, to left, a light muslin scarf tied over the head and fastened under the chin in a bow ; black mantilla, edged with lace ; tree trunk to right, background of foliage ; landscape with blue hill, to left.

Canvas.

Renira, Baroness de Tuyll, married John Albert Bentinck, 1763.

Bequeathed to the Duke of Portland by Lady Bentinck.

22. LADY CHARLOTTE GREVILLE, NÉE BENTINCK. 1775—1862. J. D. MERCIER, 1849.

Half length, life size, seated to left ; white widow's cap tied under her chin and a green shade over the right eye ; the left hand, gloved, rests on arm of chair holding muslin scarf round neck, a pale yellow Indian shawl thrown round the shoulders.

Canvas, oval.

Inscribed at back of frame, "THE RT. HONBLE. LADY CHARLOTTE GREVILLE BY J. D. MERCIER. 1849."

23. WILLIAM BENTINCK, ESQ., VICE-ADMIRAL, R.N. 1764—1813.

MASON CHAMBERLIN, R.A., 1783.

Half length, life size, seated to left, in blue naval uniform. His arms are crossed before him on a table ; beneath the left arm is a vellum document, on which the preamble, beginning "By virtue," is to be read. White open waistcoat, frilled shirt, and locket. He wears his own light brown hair, brushed off the forehead. White and red striped cushion to chair ; dark grey background. Inscribed "CHAMBERLIN 1783" in lower left corner.

Canvas.

On the back of the canvas is written "William Bentinck Esqr. Count of the Holy Roman Empire, Vice Adml. R.N., Son of Count John Albert Bentinck, Capt. R.N., and Renira nee Bñess de Tuyll, born 1764, died Feb. 21 1813, Married Sept̄r. 20, 1802, Lady Frances Pierrepont, daughter of the Earl Manvers."

Bequeathed by Lady Bentinck.

24. THE REV. JOHN BENTINCK, 2ND SON OF JOHN ALBERT, AS A BOY. D. 1804.

MASON CHAMBERLIN, R.A., 1783.

Three-quarter length, life size, to right. Seated on a bank, holding a brown and white spaniel with both hands, the left leg is drawn up beneath him ; light blue coat, buff waistcoat and knee breeches, white stockings, black shoes and paste buckles. Frilled shirt, and turn-down collar, long light hair, curling on to the shoulders. Land-

scape background, sky and dark tree to left. In the lower right corner is inscribed "CHAMBERLIN 1783."

Canvas.

Bequeathed by Lady Bentinck.

25. WILLIAM JOHN ARTHUR, DUKE OF PORTLAND. JOHN PETTIE, R.A., 1889.

Full length, life size, seated to left, nearly full face, in scarlet uniform as Master of the Horse. Signed in lower corner "J. PETTIE 1889."

Canvas.

Presented to the Duchess of Portland on her marriage, by his Grace's Ayrshire tenants and other friends, 11th January, 1889.

26. VIEW OF ANTWERP.

A view of the city and river, spanned on the left by a bridge of boats, houses on the foreshore and numerous figures in the foreground. Near the left centre is a Chapel, more to the right a waggon, drawn by two white horses, with a red-coated waggoner; on the near side a woman, with a brass vase on her head, is passing in the opposite direction; beyond is a street, continued to the foreground; a barren tree near the right, and a straw fence; on the far side are some figures, one in a red jacket, cutting cabbages. Linen is spread to dry on the ground. Numerous boats and vessels of various description on the water, firing salutes.

Canvas, 54 in. H. \times 103 $\frac{1}{4}$ in. W.

Cat. 1820. Little Drawing-Room.

27. THE HONBLE. CHARLES FERDINAND BENTINCK.

Half length, life size, seated to right, nearly in profile; coffee-coloured coat and grey wig, the hands not shown; dark background.

Canvas.

28. SIR JAMES HAWKINS WHITSHED, BARONET, G.C.B., ADMIRAL OF THE FLEET, 3RD SON OF JAMES HAWKINS, BISHOP OF NAPHOE. BORN 1762.

Bust, life size, nearly full face, to left; in Admiral's uniform, bareheaded; wearing red ribbon of the Bath, a medal attached to a blue and white ribbon on the left side, and a brilliant star, in the centre of which is a Maltese Cross.

Canvas.

Bequeathed by Lady Bentinck.

DINING-ROOM.

29. JOHN HOLLES, DUKE OF NEWCASTLE. 1662—1711.

Full length, life size, to right, in Garter Robes and long wig; right thumb in sword belt; left by side, holding plumed hat; dark architectural background, sky to right. Inscribed below, to right, "JOHN HOLLES/ DUKE OF NEWCASTLE."

Canvas, $88\frac{1}{2}$ in. H. \times $50\frac{1}{2}$ in. W.

John Holles, 4th Earl of Clare, created 1694, Duke of Newcastle upon Tyne, in right of his wife, Lady Margaret Cavendish, 3rd daughter and co-heir of Henry Cavendish, 2nd Duke of Newcastle K.G.; entertained King William III. at Welbeck 1695, killed while hunting, 1711, aged 49.

Cat. 1747. Grand Saloon, No. 18.

30. MARGARET CAVENDISH, WIFE OF JOHN HOLLES, 4TH EARL OF CLARE, AFTERWARDS DUKE OF NEWCASTLE. 1661—1716?

Full length, life size, seated, to left; loose blue dress, fastened with jewelled clasps and embroidered with gold flowers; brown cloak, white undersleeves; right arm folded across breast, left resting on drapery; she holds in both hands some white flowers; brown, crimson-lined curtain to right, orange tree in vase to left, another plant at her feet; background of foliage and wall to right; brown hair, with a string of pearls wound in it. Inscribed "MARGARET CAVENDISHE,/ 3^d DAUGHTER OF HENRY DUKE OF NEWCASTLE,/ MARRIED JOHN HOLLES, EARL OF CLARE,/ AFTERWARDS CREATED, DUKE OF NEWCASTLE."

Canvas, $86\frac{1}{2}$ in. H. \times 53 in. W.

Cat. 1747. Great Drawing-Room, No. 8.

31. LT.-GENL. LORD WILLIAM HENRY CAVENDISH BENTINCK, G.C.B., 2ND SON OF 3RD DUKE OF PORTLAND. 1774—1839. SIR THOMAS LAWRENCE, P.R.A.

Three-quarter length, life size, standing to left, the head turned to right; brown coat, buttoned up; white waistcoat and tie, brown breeches, below waistcoat hangs a red ribbon; grey hair, face clean shaved; the right arm rests on a stone pedestal, the left by his side; column to left, low parapet and sky to right.

Canvas.

Unfinished. The coat and hands have been painted in later.

Lord William Henry, Governor General of India 1828-1835; married 1803, Mary, 2nd daughter of 1st Earl of Gosford.

One of several pictures brought to Welbeck from London, Feb., 1861.

32. MARY, 2ND DAUGHTER OF THE 1ST EARL OF GOSFORD, WIFE OF LT.-GENL. LORD WILLIAM HENRY CAVENDISH BENTINCK, G.C.B. D. 1843.

SIR THOMAS LAWRENCE, P.R.A.

Half length, life size, seated to left; brown curly hair, ruby ear-ring set in gold. There is a patch of blue round the head; the remainder of the sky and landscape were added later, apparently by the same hand that completed the portrait of Lord William Henry; in this case the dress was left unpainted.

Canvas.

Married 1803, died childless 1843.

33. WILLIAM HENRY CAVENDISH BENTINCK, 3RD DUKE OF PORTLAND, K.G. 1738—1809.

SIR JOSHUA REYNOLDS, P.R.A.

Three-quarter length, life size, seated to left; crimson velvet coat, lace ruffles, knee-breeches and white stockings, small powdered wig, black tie; holding paper in right hand, resting on table; his left raised to chin; he has the air of listening; architectural background, with hemicycle; trees seen through opening to left; on the table are books, and two bronze statuettes, one representing Hercules.

Canvas, $56\frac{1}{2}$ in. H. \times $45\frac{3}{4}$ in. W.

William Henry Cavendish Bentinck, 3rd Duke of Portland, K.G., born 1738, succeeded to Dukedom 1762. Viceroy of Ireland in 1782, Prime Minister under George 3rd, 1783-1807. Married 1766, Dorothy, only Daughter of William, 4th Duke of Devonshire, who died in 1794. He died 30 October, 1809.

Engraved in mezzotint by John Murphy, published 1785.

Exhibited at Manchester, 1857. Cat. No. 51. Modern Masters.

34. MARY, YOUNGEST DAUGHTER OF WILLIAM HENRY, 3RD DUKE OF PORTLAND. D. 1843.

SIR THOMAS LAWRENCE, P.R.A.

Half length, life size, seated to right; white dress, grey drapery on right shoulder, dark brown hair. She is seated sideways in the chair, the right arm resting along the back, her left by her side, bare to elbow. Background, grey parapet, sky to right, wall to left.

Canvas.

Unfinished.

This lady died unmarried 1843.

A copy of this picture (reduced to a bust) is in the possession of the Duke of Devonshire at Chatsworth.

35. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD.

SIR G. KNELLER.

Three-quarter length, life size, standing to right, holding a basket of flowers;



NO. 32. LAWRENCE.
MARY, WIFE OF LORD WILLIAM HENRY BENTINCK.



Margaret Daughter
to Tho: Lucas Esq: of
Essex 2^d wife to W^m
Duke of Newcastle

No. 37.

MARGARET LUCAS, 2ND WIFE OF WILLIAM, 1ST DUKE OF NEWCASTLE.

white satin dress and red cloak; architectural background, sky to right. Inscribed "THE R^T HON^{BLE}/ THE LADY HENERITTA/ CAVENDISH HOLLES,/ COUNTESS OF OXFORD."

Canvas, 50 in. H. × 40 in. W.

A duplicate is in the Gallery, No. 454.

36. WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE. 1592—1676.

Full length, life size, to right, in Garter Robes; curtain to left, column, and grey sky to right. Inscribed below "WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE MARRIED 2 WIVES/ 1ST, ELIZABETH/ DAUGHTER & SOLE HEIR TO W^M BASSETT OF BLORE 2^D MARGARET LUCAS DAUGHTER TO THO^S. LUCAS OF COLCHESTER ESQ^R."

Canvas, 88½ in. H. × 54 in. W.

The head and hands are copied from the same original by Vandyck, as the half length in the Horsemanship Bedchamber.

Cat. 1747. Grand Saloon, No. 12.

37. MARGARET LUCAS, 2ND WIFE OF WILLIAM, 1ST DUKE OF NEWCASTLE. D. 1673.

Full length, life size, standing to left, in Court dress; white satin petticoat, blue velvet bodice and train, crimson velvet mantle lined with ermine, the sleeves, bodice, and train, trimmed with silver; lace under-sleeves, jewel in centre of bodice; black head-dress with ostrich plumes; right hand lightly touching table cloth to left, the left holding mantle. On the table, which is covered with a yellow cloth of gold brocade, is a vase containing orange flowers; curtain above, fluted column to right, dark background, red and black carpet. Inscribed "MARGARET, DAUGHTER/ TO THO^S. LUCAS ESQ^R. OF/ ESSEX 2^D WIFE TO W^M./ DUKE OF NEWCASTLE."

Canvas, 87¼ in. H. × 53 in. W.

Margaret Lucas, was sister to Sir Charles Lucas who held Colchester for Charles I., and was executed 1648. She wrote many plays. Margaret Lucas died without issue 1673. V. Walpole's Royal and Noble Authors.

Cat. 1747. Great Drawing-Room, No. 3.

Exhibited at Manchester, 1857. Cat. No. 183.

38. LORD GEORGE FREDERICK CAVENDISH BENTINCK, M.P., 3RD SON OF THE 4TH DUKE OF PORTLAND. 1802—1848. After LANE, by BELLI.

Three-quarter length, life size, standing to left, the head turned to right; black morning coat, open velvet waistcoat, black stock, and orange silk scarf; thin gold chain with seals; his right hand is placed on some papers that lie on the table to left, his left, gloved, hangs by his side; dark brown hair and whiskers, chin and upper lip shaved; red curtain, grey background.

Canvas.

39. LT.-GENL. ARTHUR CAVENDISH BENTINCK, 2ND SON OF LORD CHARLES BENTINCK.
GEORGE RICHMOND, R.A.

Bust, life size, nearly in profile, to right; black coat with fur collar, short grey hair, beard, and moustache; red curtain background, sky to right.

Canvas.

40. AUGUSTA MARY ELIZABETH, 2ND WIFE OF LT.-GENL. ARTHUR CAVENDISH BENTINCK,
BNESS. BOLSOVER. D. 1893. JAMES SANT, R.A.

Bust, life size, nearly full face, to left; in evening dress; black bodice trimmed with lace, muslin sleeves, pearl ornament with three pear-shaped pendants, necklace a triple row of pearls, flower in black hair; warm grey background.

Canvas.

41. MARGARET CAVENDISH HARLEY, WIFE OF WILLIAM, 2ND DUKE OF PORTLAND. D. 1785.
THOMAS HUDSON.

Full length, life size, standing to right; crimson velvet and ermine bodice, skirt, and train; white satin petticoat with deep gold border; right hand by her side, left holding coronet, girdle and tassel of gold; a marble table with gilt top to right, carved gilt chair to left, with train thrown over it; grey background. Inscribed "MARGARET CAVENDISHE HARLEY, DAUGHTER OF EDWARD HARLEY, / EARL OF OXFORD AND EARL MORTIMER, AND HENRIETTA CAVENDISHE / HOLLES, MARRIED TO WILLIAM BENTINCK, DUKE OF PORTLAND."

Canvas, 88 in. H. × 58 in. W.

Married the 2nd Duke of Portland, 1734, d. 1785.

Cat. 1747. Great Alcove Bedchamber, No. 2.

42. WILLIAM BENTINCK, 2ND DUKE OF PORTLAND. D. 1762. THOMAS HUDSON.

Full length, life size, standing to left, in Garter Robes; the right hand extended, the left by his side; plumed hat on table to right; grey background, stone step in the foreground. Signed "HUDSON PINXIT." Inscribed on the step, "WILLIAM BENTINCK, DUKE OF PORTLAND, MARRIED TO MARGARET CAVENDISHE HARLEY, DAUGHTER OF EDWARD, EARL / OF OXFORD, & EARL MORTIMER, AND HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD AND MORTIMER."

Canvas, 87½ in. H. × 57½ in. W.

Cat. 1747. Grand Saloon, No. 19.

43. WILLIAM HENRY CAVENDISH SCOTT BENTINCK, 4TH DUKE OF PORTLAND, F.R.S.,
F.S.A. 1768—1854. SIR FRANCIS GRANT, P.R.A.

Full length, life size, seated, to left; black riding coat with brass buttons, knee breeches and top boots, white necktie; holding a walking stick in his right hand,



NO. 41. HUDSON.

MARGARET CAVENDISH HARLEY, 2ND DUCHESS OF PORTLAND.



No. 42. HUDSON.
WILLIAM, 2ND DUKE OF PORTLAND.



NO. 43. GRANT.
WILLIAM HENRY, 4TH DUKE OF PORTLAND.

gloved; left bare, holding glove; both elbows rest on the arms of the green leather chair in which he is seated, his hat lies on the ground at his feet; crimson curtain to right, a wall and landscape to left. Signed, "F. GRANT PINXT."

Canvas, 77 in. H. \times 56½ in. W.

William Henry, 4th Duke of Portland, married Henrietta, Eldest Daughter and co-heir of Lieut.-General John Scott of Balcomie, County Fife, who died 1844.

This picture was presented to the Duke by his tenants, December 1852, in the 84th year of his age.

Engraved by James Faed.

44. ROBERT HARLEY, 1ST EARL OF OXFORD. 1661—1724. SIR G. KNELLER.

Three-quarter length, life size, to right, in Speaker's Robes (black trimmed with gold lace), holding "Succession" Bill in his right hand, his left on his hip, long grey wig and plain cravat, table with dark cloth to right. Inscribed "ROBERT HARLEY ESQ^{RE}" in right lower corner, and on the paper, "SUCCESSION BILL."

Canvas, 50½ in. H. \times 40½ in. W.

Cat. 1747. South Drawing-Room, No. 9.

Exhibited at Manchester, 1857. Cat. No. 260.

Guelph Exhibition, New Gallery, 1891. Cat. No. 7.

MUSIC ROOM.

45. A ROEBUCK PURSUED BY TWO LION CUBS. SNYDERS?

The buck on its hind legs in the act of springing, turns towards its pursuers, who are also looking backwards with uplifted paws.

Canvas, 63 in. H. \times 92½ in. W.

Cat. 1831. Little Drawing-Room.

46. MRS. SCOTT AND HER DAUGHTER HENRIETTA, AFTERWARDS 4TH DUCHESS OF PORTLAND. D. 1844. After COSWAY. By LOUISA STARR CANZIANI, 1880.

Full length figures, life size. Mrs. Scott seated to left, in white dress, open ruff of point lace, blue mantle, and white satin shoes, one foot on a foot-stool. Her right hand is placed on her daughter's shoulder, in her left she holds an oval miniature which she is showing her. Her daughter is standing, full face, with her hands clasped in front of her, looking out of the picture. Pale yellow dress, light grey-blue sash, one end of which trails on the chair behind her, broad leghorn hat with pink strings, pink satin shoes with blue ties. Dark brown hair, arranged in long curls, a

brown and white spaniel playing at her feet, blue foot-stool with gilt claw feet; architectural background with columns, and dark curtain to left.

Canvas.

Henrietta, eldest daughter and co-heir of General John Scott, of Balcomie, Fife, married William Henry, 4th Duke of Portland, 4 Aug., 1795, died 28 April, 1844.

Bequeathed to the Duke of Portland by Lady Ossington.

The original picture is in the possession of the Earl of Clanricarde.

47. MATER DOLOROSA.

SASSOFERRATO.

Bust, to right, with her blue mantle thrown over her head, the hands clasped.

Canvas, 20 in. H. \times 18½ in. W.

48. ST. MARY MAGDALENE.

After TITIAN.

Bust, life size, to right, looking up. Unfinished.

Paper stretched on canvas and panel, 18½ in. H. \times 14 in. W.

This picture resembles the Barbarigo canvas at St. Petersburg.

On the back of the panel is a long inscription in Italian, to the effect that it is a study from life by Titian, that served for thirteen pictures of the Magdalene, all different, but all famous; that it was purchased by the Secretary to the Spanish Ambassador in Venice, by order of the Ambassador at the Papal Court and taken to Rome, 1680.

Beneath the inscription is a coronet above the letters "D.G.H." (interlaced) burnt in; the same monogram is on the picture of Christ bearing the Cross, formerly attributed to Raphael. No. 84.

Cat. 1831. Drawing-Room.

49. A LANDSCAPE, AFTERNOON.

Ascribed to CLAUDE LORRAINE.

On the bank of a stream, to left, a group of trees with thin foliage; in the foreground, a youthful shepherd and shepherdess are driving a herd of goats down a slope, on the edge of the water, a little towards the right. In the foreground, to right, are tall trees.

Canvas, 15½ in. H. \times 21¼ in. W.

Cat. 1831. Drawing-Room.

50. A LANDSCAPE, EARLY MORNING.

ELSHEIMER.

On a low hill to right, almost covered with foliage, is an archway, with a pillar at the entrance; from the side of which issues a herd of cows, who are being driven to pasture; the hill they are descending and the trees, hide the foremost of the herd; lower down to right, near the centre of the picture, in the middle distance, a herdsman is driving

his herd by the side of some water. In the distance is the slope of a hill covered with trees; to right a group of three trees, and in the foreground a man in red is getting off a donkey. The distance is partially obscured by a rise in the foreground, which is thrown into strong relief by the distant plain beyond. Bright morning light, a gleam through the trees lighting up the ruins on the hill to right.

Panel, $16\frac{1}{4}$ in. H. \times 23 in. W.

Cat. 1831. Drawing-Room.

51. THE BUILDING OF THE ARK.

School of BASSANO.

The Ark is to right, approached by a sloping plane of wood; Noah is seen near the door, a man behind is stooping to receive some planks from a woman, another female is carrying wood into the Ark, followed by a laden white horse. In the foreground, to left, a loaded donkey, and near by, a young girl. In the centre is a man in crimson and blue, working at a bench sawing wood; to the extreme left, a man using the plane. In the middle distance, to right, a pair of brown oxen, and a girl stooping over a tub; in the foreground to left is a brown and white spaniel, a hen coop, poultry, and a peacock; to left, carpenters' tools, and various utensils; wooded landscape background, with blue hills in the distance.

Canvas, 26 in. H. \times $34\frac{3}{4}$ in. W.

Cat. 1831. Dining-Room.

52. THE FLOOD.

School of BASSANO.

The porch of a house, crowded with figures; to left is a woman seated in front of the steps, watching the rising of the water, a man standing beside her talking to her; at the corner of the steps a man is wading in the water. On the roof of a house in the distance a number of people have taken refuge, a woman with outstretched arms is appealing to heaven. To the extreme right, in the foreground, a woman is seated with her back turned; at her feet is an old man endeavouring to save a bundle of linen from the water, the surface of which is strewn with floating pans, tubs, chests, stools, and clothing; to left a woman is seated weeping, with a child at her knees; behind is a young man in a red cap and a girl with her hands clasped, near her three dogs, one of which is in the water. In the centre a woman in red and saffron drapery is helping a child out; near by is a man floating on his back, apparently dead, a man on horseback, a pair of oxen swimming, and more to the right, a woman wading in haste. The Ark is to the right, dark sky and landscape.

Canvas, 27 in. H. \times 35 in. W.

Cat. 1747. North Room, No. 25.

Cat. 1831. Dining-Room.

53. CHRIST'S CHARGE TO PETER. After RAPHAEL.
54. THE DEATH OF ANANIAS.
55. PAUL PREACHING AT ATHENS.
56. PAUL AND BARNABAS AT LYSTRA.
57. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.
58. PETER AND JOHN HEALING THE LAME MAN AT THE BEAUTIFUL GATE.
59. THE MIRACULOUS DRAUGHT OF FISHES.
The two last-mentioned pictures are hung in the Red Drawing-Room.
Small copies in oil, from the Tapestry Cartoons, formerly in the Gallery at Hampton Court, now at South Kensington Museum.
60. THE VIRGIN AND CHILD IN A LANDSCAPE, WITH DONOR. Venetian School.
The Virgin is seated under a canopy in the centre, with the child extended on her lap; to the left, the donor kneeling; behind him his wife in a white dress. Open landscape to right. Figures under life size.
Canvas, 35 in. H. \times 46½ in. W.
A canvas in the style of the followers of Campagnola and Polidoro Veneziano formerly ascribed to Titian.
Cat. 1831. Dining-Room?
61. PETER IN PRISON, DELIVERED BY AN ANGEL. STEENWYCK.
The prison is a large vaulted chamber, Peter is seated at the top of a flight of steps, the Angel is approaching from the left; a man is asleep on a bench in deep shadow to left, other figures are in the background, lying on the floor; a lamp is burning against a column to right.
Canvas, 50½ in. H. \times 68½ in. W.
Cat. 1831. Little Drawing-Room.
62. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD, IN A RIDING HABIT. SIR GODFREY KNELLER, 1714.
Full length, life size, standing, in a landscape. Olive green and white riding habit, braided with silver and ornamented with silver buttons, black hat with silver braid to match, blonde wig, lace cravat, white gloves and boots, she holds in her right a silver mounted whip, the left rests on her hip; a little distance behind, to right, a groom holds her favourite dun mare, in red trappings, wooded landscape with tall



NO. 62. KNELLER.

HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD.

trees to the left, signed in lower corner, on a stone, "G. KNELLER (the G. and K. interlaced) EQUES 1714."

Canvas, 84 in. H. × 61 in. W.

Cat. 1831. Red Damask Dressing-Room?

Exhibited at Manchester, 1857. Cat. No. 232.

THE SEVEN WORKS OF MERCY.

63. I. VISITING THE SICK.

SEBASTIAN VRANCKS.

In the principal apartment of a nearly roofless house, a crippled woman is seated by the fireplace to the left, one foot supported on a low stool, her crutch and a porringer beside her; a boy with unkempt hair is blowing the fire with a pair of bellows; a young girl in a blue jacket and petticoat and a white apron is running towards a man in a red cloak who is carrying a basket of provisions and a cup, he is followed by a boy with a pitcher. A dog is walking in at the door, through which is seen a landscape with houses and figures in the distance. Above the doorway is a gallery leading to a room approached by a wooden staircase, a woman is descending the stairs with some clothes on her arm. In the far corner of the room is an old man in bed, sheltered from the draught by a black cloth stretched over the window above. By the bedside on a three-legged stool are some provisions. Beside the bed stands a priest, and a monk is seated at the foot. To the extreme left, beyond the fireplace, in the corner at the foot of the bed, a Sister of Mercy is seated at table. In the foreground to the right stands a wooden tub with some clothes in it, a spade and some earthen pots; the wall beyond the bed is partly broken down near the roof, and through the opening the walls are visible of the room beyond; a rat is walking along the beam. Paved floor.

Panel, 26 in. H. × 20½ in. W.

Cat. 1831. Ante-room to Little Drawing-Room.

64. II. FEEDING THE HUNGRY.

S. VRANCKS.

A Lady and Gentleman are distributing bread at the porch of a house to the right. A boy in a long blue shirt has cast away his hat and stick and is stretching out his hands eagerly for the loaf, which is handed to him by the gentleman, who wears a red gown and black cap; a woman behind kneels to receive her loaf, holding a little girl with her right; another woman, in red and black, who has a child slung at her back, approaches with clasped hands. To the left, a blind man, led by a black and white dog, is walking away with his loaf under his arm, holding the hand of a young girl carrying a basket: she is dressed in a patched red petticoat, dark blue apron, and blue jacket. The two houses in the foreground, facing one another, are connected by a vine trellis; to left is a porch with a youthful beggar in rags, hastening to a door, at which stands a lady in black; the houses are at the corner of a piazza.

On the opposite side is a house surrounded by a colonnade. In the distance a street, seen in perspective, with a church.

Panel, 26 in. H. \times 20 $\frac{1}{2}$ in. W.

Cat. 1831. Ante-room to Little Drawing-Room.

65. III. VISITING PRISONERS.

S. VRANCKS.

The prison is a heavy stone building surrounded by an open loggia with a paved court in front, railed off from the street by an iron railing. In the foreground is an archway, against the wall of which, to the left, is fastened a long iron chain; a stick lies in the corner, and against a pillar is seated a man with a table before him, covered with a dark cloth; on the table is a brass dish with an iron collar in it, of the kind used for securing prisoners, and some money; some coins are also scattered on the table cloth; the man seated is doubtless the jailer, he has a bunch of keys at his girdle, and is collecting alms for the poor prisoners. Surrounding the court are a series of grated windows at which the prisoners receive their friends, at each of the three windows shown in the picture stands a man conversing with some one inside; one is reading a paper; a soldier in red with a halberd is partially hidden by a column, to the right is a woman in blue, with a basket on her arm. In the middle of the court stands a woman looking up at one of the upper windows, from which a basket is suspended by a cord. In the centre of the foreground a gentleman is fondling a dog, behind him is a page, with a basket of clothes; to the left is a street with a beggar before a house door, some chickens are feeding in the road; the angle of the building opposite, with a pulley fastened outside, appears to be part of the prison, all the windows being heavily barred. On the pilaster in the foreground to right, is wafered a notice paper.

Panel, 26 in. H. \times 20 $\frac{1}{4}$ in. W.

66. IV. GIVING DRINK TO THE THIRSTY.

S. VRANCKS.

In the centre of the foreground is an archway opening from a loggia, supported by dark marble columns; the spandrils between the arches are coloured red and ornamented with tablets. Beyond is an open square. A gentleman, standing between the columns to the right, is giving directions to his servants; near the master of the house to the right, a man is drawing beer from a cask in a large wooden jack; a couple of casks are supported on trestles; a servant maid is seen at the back. In the centre to the left, a man (with a hatchet stuck in his belt) is drinking from an earthen pitcher; behind him, a woman is seated on the ground, with a baby in swaddling clothes lying across her knees; near her, an attendant is serving an old woman, who holds out a bowl. In the foreground is a cripple on his knees, crawling, supported by hand crutches. To the left, behind the man with the pitcher, is a woman giving drink to a boy in red; a beggar is approaching behind with a bowl. In the distance, at the

door of a large house on the left, a woman and child are receiving alms, beyond is a house with a projecting tower and belfry.

Panel, $25\frac{1}{2}$ in. H. \times $20\frac{1}{2}$ in. W.

Cat. 1831. Ante-room.

67. V. RECEIVING PILGRIMS.

S. VRANCKS.

The House, or Hospital, has a paved portico with a wooden entrance porch supported by fluted columns, projecting from the main building, similar to those used in churches abroad; it is decorated in a florid Flemish style with carved panels and festoons and has two doors; above the cornice is seated a black and white cat. In the centre of the picture is a man in a long habit lined with fur, bareheaded, holding his cap in his left; with his right he grasps the hand of a pilgrim, inviting him to enter; the traveller wears a short cape ornamented with cockle shells and crossed staves; in his left he holds his staff, to which a black handkerchief is attached, over his shoulder; at his girdle is a gourd; a dog in the doorway appears less disposed to hospitality than his master. A woman in black is receiving a female pilgrim at the opposite door of the porch. Beyond the open door is a large paved apartment where a man is washing the feet of a pilgrim; in the background is a bed. To the left under the archway is a female pilgrim, in a red petticoat and black cloak, wearing a tall hat surrounded with cockle shells and staves, like the man by her side; she holds her staff in her right. In the distance is a street leading to a bridge; other pilgrims are on the road.

Panel, 26 in. H. \times $20\frac{1}{4}$ in. W.

68. VI. CLOTHING THE NAKED.

S. VRANCKS.

In the foreground is a colonnade with Corinthian columns and carved frieze. To the left is a young woman seated on the step dressing, a red garment across her knees, beside her is a bundle of linen and her corset; an old woman approaches from behind, supporting herself with a stick, some linen and clothes under her left arm. To the right, between the columns, is an old man, seated, distributing clothes to a child and an old woman from a wicker basket beside him, some shoes are on the ground. An old lady near is holding out a pair of stockings. In the foreground is a man wearing a battered helmet and cuirass, the point of his sword sticks out of the worn sheath; he has a blanket wrapped round his loins, and a horn slung at his side; behind him is a boy, in a tattered pair of trousers, with bare shoulders. Beyond the colonnade to the left, in the distance, is a handsome house with terraces, the porch is approached by a flight of steps; a woman is seated below, clothing a child, and a man is walking up the steps. A trellised archway is in the distance and a palm growing in a court, a house with a loggia in perspective to right. Signed with monogram "S.V." (interlaced) on pedestal to right.

Panel, $25\frac{3}{4}$ in. H. \times $20\frac{1}{2}$ in. W.

Cat. 1831. Ante-room.

69. VII. THE BURIAL OF THE DEAD.

S. VRANCKS.

The burial is taking place in the aisle of a large church. A priest to left of the grave is sprinkling the coffin, which has a gabled lid, as the three diggers shovel in the earth ; behind the priest is an acolyte, in red gown and white surplice, holding a cross with a long red staff ; the mourners stand to right, the women in front, and the men behind. The grave-digger, in the foreground, is in a brown habit, grey breeches and stockings ; a bunch of keys at his girdle, a knife in a sheath and a leather bag ; by his side lies the cord used to lower the coffin. Through the open door to left, a peasant woman is entering with a dog, the holy water basin is fixed to the wall at the side of the door, and beneath lies the pall used to cover the coffin ; above the door is a pierced stone canopy, and a stained glass window with figures of St. Lawrence and St. Catherine. A funeral hatchment is fixed to the column to right, and memorial tablets are attached to most of the columns. The nave is spanned by a choir screen of the Flemish type, in black and white marble, with a large central arch, surmounted by a statue of the Virgin and Child, and two smaller openings at the sides ; on the right is an organ fixed to one of the columns. Through the door is seen a wide piazza with a large building on the far side, nearer are some trees, and a balustrade, close to which is a man digging. In the nave, in front of the choir, the end of the catafalque is seen, with two tall candles. The pavement is laid in a chequer pattern. One of the hatchments is dated 1618.

Panel, $25\frac{3}{4}$ in. H. \times $20\frac{1}{2}$ in. W.

Cat. 1831. Ante-room to Little Dining-Room.

70. RUINS WITH FIGURES.

MARCO RICCI.

A Corinthian portico with figures ; at the entrance on semi-circular pedestals are two marble statues, Hercules to left, and a female figure to right ; in the foreground to left, is an equestrian statue, in front of which a beggar is seated on the ground, a woman talking to him ; seen through the archway in the distance is a statue of the "Fighting Gladiator" and a high terrace, with vases of flowers on the balustrade. To right is a woman with two children, one in her arms, the other following her ; on the steps behind her lies a figure asleep, a monk is conversing with a soldier under the archway, other figures in the background.

Canvas, 54 in. H. \times 70 in. W.

Cat. 1831. Dining-Room.

71. RUINS WITH FIGURES.

MARCO RICCI.

A ruined archway in the centre of the composition ; to left is a seated statue with a fountain below, the water flows into a broken basin in the form of a Roman bath, the platform at the base is semi-circular in front, and approached by a flight of low steps,

which a woman is ascending with a vase on her head; a man is kneeling by the side of the basin of the fountain; in the background are dark trees and a sculptured vase on a pedestal; more to the right is a headless statue seen against the sky; beyond the archway is an amphitheatre, above the arch a ladder is planted, and some workmen are engaged on it. To the right are broken columns, supporting an architrave in shadow, and a bas-relief; a man has climbed the pedestal of one of the columns, and a woman below holds out her apron to him. The foreground is encumbered with fragments of stone, amongst which is a fragment of a huge cornice; near this are several figures, one bearing a ladder.

Canvas, 54 in. H. \times 70½ in. W.

72. ST. CECILIA PLAYING THE ORGAN.

CARLO DOLCI.

The Saint is seated to right, in a white and yellow dress with wide, short sleeves and purple bows, a blue rosette on the breast; a grey scarf wrapped round the shoulders; her hair falling to the shoulders is golden brown, neatly brushed back from the forehead, plaited and wound into a knot at the back of the head. A pearl and ruby ornament is attached to the rosette, in front of the bodice, which has a gold hem, and is edged with lace. The organ is placed on a green covered table, on the edge of which, to right, is a vellum-covered music book. St. Cecilia's hands are placed on the keys in front, her head turned towards the spectator; she is seated in a red leather chair, studded with brass nails; red curtain to right, above the organ, which has silver pipes. A halo floats above the head of the Saint. Brown background. The figure is the size of life.

Canvas, 47½ in. H. \times 40 in. W.

Engraved by Baron.

Cat. 1831. Little Drawing-Room.

73. VIRGIN AND CHILD.

After VANDYCK.

The Virgin is seated to right, three-quarter length, holding the Child on her lap; she is bending over it, her right hand placed on her breast; the left lightly touching the shoulder of the Child, who is extended on her lap, with his right hand held out towards her. The Virgin is in a red dress, a warm blue cloak, and saffron scarf; dark background, brown curtain to left, wall to right. The figures are the size of life.

Canvas, 57½ in. H. \times 41¼ in. W.

The original picture is at Buckingham Palace.

A "Virgin and Child," attributed to Vandyck, hung in the Dining-Room in 1831, *V.* Catalogue.

74. VIEW OF THE THAMES NEAR WESTMINSTER.

Ascribed to SCOTT.

The river is gay with craft, some pleasure barges are conspicuous; Whitehall is

seen to the right, beyond are the Abbey, Westminster Hall, and the adjoining buildings. Afternoon sky.

Canvas.

75. "ECCE HOMO."

CARLO DOLCI.

Small bust, to right.

Panel, $10\frac{1}{2}$ in. H. \times 8 in. W.

76. MATER DOLOROSA.

Bust, in profile, to left.

Panel, $10\frac{1}{4}$ in. H. \times 8 in. W.

On the back of the panel is a note in Italian that they cost seventy-five pieces ("settantacinque pezzi") each.

Cat. 1831. Ante-room to Little Drawing-Room.

77. PORTRAIT OF A YOUNG MAN.

After CALCAR ?

Small three-quarter length, to left, in black doublet, with purple slashed sleeves; wearing sword; red hair cut short, forked beard and moustache; holding paper in his right, leaning on a pedestal of column, left on hip.

Panel, $7\frac{1}{8}$ in. H. \times $5\frac{1}{2}$ in. W.

This small copy is of some interest, in that the inscription on the back, as far as it relates to the individual represented, may be authentic. On the back of the oak panel is inscribed "ANTOINE DE LEVE/ CAPITAINE DES/ GARDES DE/ L'EMPEREUR/ CHARLES 5^o/ TITIEN F." The original picture is in the Louvre.

Cat. 1831. Little Drawing-Room.

78. LANDSCAPE WITH FIGURES.

FERG.

A shepherd with a staff stands to left, talking to a shepherdess, who is leaning on a block of stone. A bank of earth to left, and open country on the right; cattle and figures in the distance.

Copper, $5\frac{1}{2}$ in. H. \times 7 in. W.

79. LANDSCAPE WITH FIGURES.

FERG.

In the centre of the composition is a tower, with outbuildings below, enclosed by a partly ruined stone wall. Near the base of the tower is a gateway, closed by a rough fence. A shed with a thatched roof is built against the wall to the right; some blocks of stone are lying on the ground near the shed. In the foreground are two figures of a man and a boy, walking together, preceded by a dog. Landscape to left.

Copper, $5\frac{1}{2}$ in. H. \times $6\frac{3}{4}$ in. W.

80. LANDSCAPE WITH FIGURES.

BRUEGHEL.

A rustic ale house, and country road; a green covered waggon in the foreground to right; in the rear, a group of women and children; a man in red, on horseback, is watering his horse in a pond to the left; a crowd of carts, and unharnessed horses, in the centre. On the high ground to the left, are other vehicles; and on the left, shaded by trees, is a large house, or inn; a woman is about to enter a shed, which is built against the wall. There is a rustic seat beneath the tree in front of the inn, near which are some figures in conversation; beyond the road to right, is a group of houses. Near the green waggon, in the foreground, is a waggoner and another man in conversation, a white dog lying beside them; to the left is a boy, holding a couple of horses, and a man in a red jerkin, and leather apron, followed by a dog.

Copper, $10\frac{1}{2}$ in. H. \times $14\frac{1}{4}$ in. W.

81. HUNTING SCENE.

BRUEGHEL.

The scene is laid in a forest glade; to the left a stag is pulled down by the dogs. In the centre of the foreground is a group of tall trees near which some spectators have taken refuge; a party are standing in the open to right.

Copper.

82. FLIGHT INTO EGYPT.

BRUEGHEL.

Landscape with a sheet of water to left, blue wooded hills beyond; the Holy Family have just crossed a small bridge; in the middle distance is a group of trees. On either side in the foreground are dark trees with an opening to right, and blue distance. The centre of the composition is occupied with a grove of dark trees, with glades opening to the right and left.

Copper, 7 in. H. \times 9 in. W.

83. VILLAGE ON THE BANKS OF A RIVER.

BRUEGHEL.

A landing place near the centre of the composition. To the left is a man on horseback watering his horse. A number of people are congregated by the water's edge, and a party in a boat are about to land; a number of boats are moored off the shore, in the shadow of a group of houses on the bank, in the middle distance. On a wooded hill to left, houses, and a church. Warm light in the sky, with deep blue clouds; foreground, water; tall trees to left.

Copper, 8 in. H. \times 11 in. W.

84. CHRIST BEARING HIS CROSS.

Ferrarese School.

Christ, directed to right, in blue and crimson drapery, bearing his cross; left hand outstretched, head turned over shoulder. In the background to left is the doorway of a house, built on a hill. In the distance on the spur of the hill, a tower and trees, and a winding path to the valley below; blue hills to right.

Panel, $14\frac{3}{4}$ in. H. \times $12\frac{1}{4}$ in. W.

On the back are the letters "D.G.H." (interlaced) surmounted by a coronet, burnt in, and various catalogue numbers. Below is written "PORTLAND." This picture was formerly ascribed to Raphael.

RED DRAWING-ROOM.

85. A COMEDIAN OF ANTWERP.

Three-quarter length, to left, life size; black cloak, white frilled ruff; the right hand rests against the stone slab in front of him, on which the left elbow rests, his left hand gloved, holding the right glove, plain wristbands; fair hair, slight beard and moustache; sculptured stone tablet to left.

Canvas, $49\frac{1}{2}$ in. H. \times $38\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

86. MOSES IN THE BULRUSHES.

School of VANDYCK.

The child Moses to right, life size.

Canvas, $34\frac{1}{2}$ in. H. \times 35 in. W.

This is a copy from an engraved picture, of the portion only representing the child. The mezzotint by Valentine Green is from a picture attributed to Vandyck.

Cat. 1831. Drawing-Room.

87. PORTRAIT OF A LADY.

SIR GODFREY KNELLER.

Three-quarter length, life size, seated to right; yellow dress; right arm extended by her side, holding a sprig of jessamine; her left is placed on her breast, the elbow resting on a stone slab to right; a landscape to right, and grey wall to left.

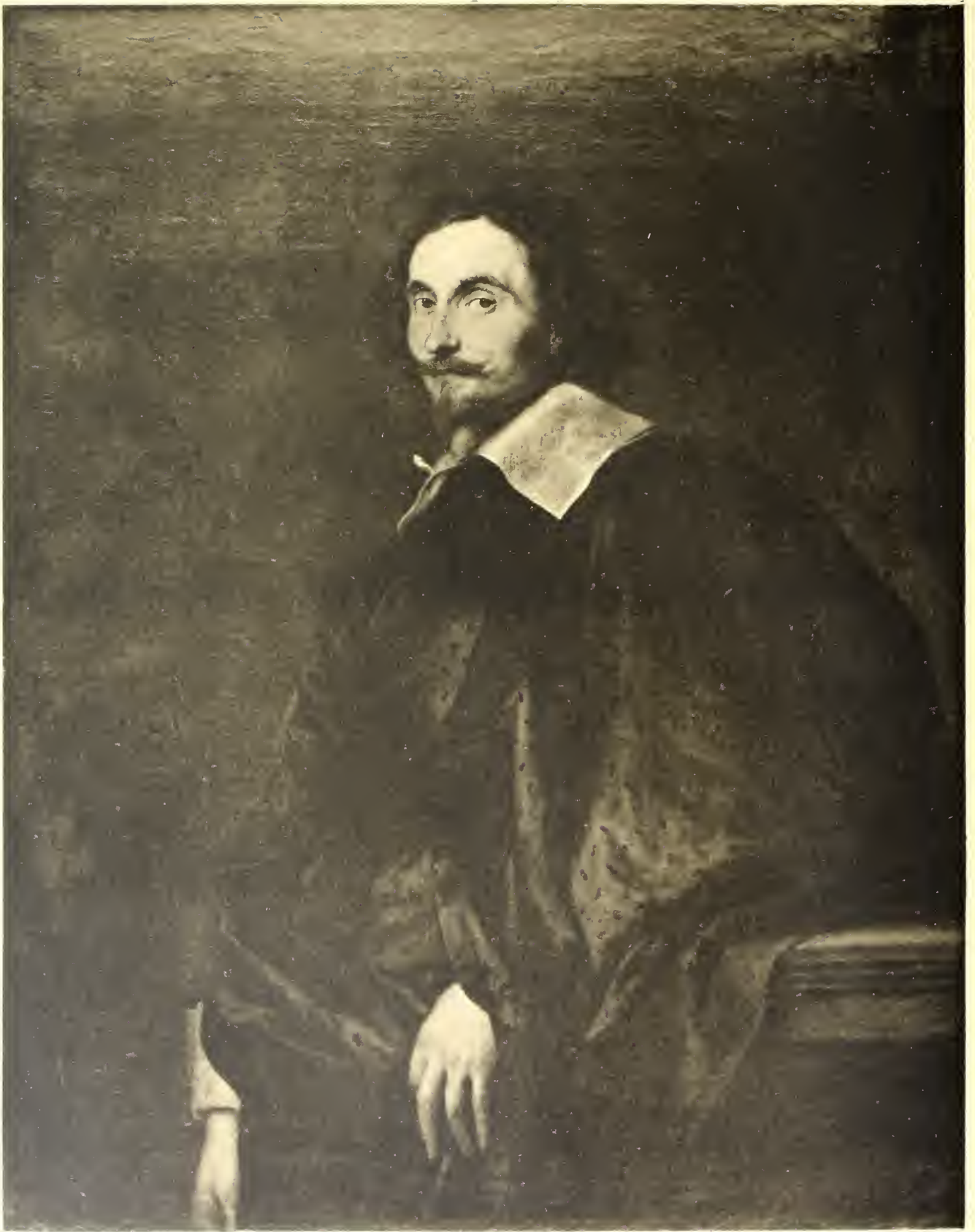
Canvas.

88. A WOMAN READING BY CANDLELIGHT.

DIXON.

Small half length figure, seated at a table, the cloth of which is pushed back, reading by the light of a small lamp, she is in a red dress, wide collar and cap; on the table is a string of onions, and a brass-bound basket; a lantern hangs on the wall, above the table, to right.

Water-colour on vellum, stretched upon panel, and varnished, $10\frac{1}{2}$ in. H. \times $8\frac{1}{2}$ in. W.



NO. 92. VANDYCK.
"SENATOR OF ANTWERP."



NO. 93. VANDYCK.

THOMAS WENTWORTH, 1ST EARL OF STRAFFORD.

89. A WOMAN SEALING A LETTER.

DIXON.

Small half length figure ; she is dressed in a red fur-lined jacket, holding the wax to a candle with her right, her left is on the letter ; a hood covers her head ; the table-cover lies in a heap to left, and a desk in the background. To right is a woman with a candle ; a boy is waiting for the letter.

Water-colour on vellum, stretched upon panel, and varnished, $10\frac{1}{2}$ in. H. \times $8\frac{1}{4}$ in. W.

Copies after a Dutch Master.

Cat. 1747. North Room, Nos. 19 and 22.

Cat. 1831. Drawing-Room.

90. AN OLD WOMAN READING.

GREFFIER ?

Small half length figure, seated to left, by a table covered by a striped table-cover, reading a paper ; she holds her spectacles to her nose with her right, and the paper in her left ; red jacket and petticoat, black bodice with blue edging, white cap, and frilled ruff. On the table to left, is a white handkerchief lying on an open box under the window ; the chair in which the old woman is seated has a semicircular back. In the background an open window.

Panel, arched top, $13\frac{3}{4}$ in. H. \times 11 in. W.

Probably a copy after a Dutch Master.

Cat. 1831. Drawing-Room.

91. A FRANCISCAN MONK READING.

GREFFIER ?

Small half length figure of an old, bearded man, seated to right, in a Franciscan habit, wearing spectacles, reading from a book held in both hands ; dark background.

Panel, arched top, $12\frac{3}{4}$ in. H. \times $10\frac{1}{2}$ in. W.

Companion to the preceding.

92. PORTRAIT OF A GENTLEMAN, CALLED A "SENATOR OF ANTWERP."

VANDYCK.

Three-quarter length, life size, standing to left ; black doublet and cloak ; plain linen collar ; his right hand hangs by his side, the left elbow, wrapped in his cloak, rests on the stone slab to right.

Canvas, 49 in. H. \times $38\frac{1}{4}$ in. W.

An early picture by Vandyck, in what is usually called his Italian or Genoese manner.

Cat. 1831. Drawing-Room.

93. THOMAS WENTWORTH, EARL OF STRAFFORD. 1593—1641.

VANDYCK.

Full length, life size, standing to right, in black armour ; his right hand extended, holding baton in his left ; on a bank of earth in front of him is his helmet ; grey riding

boots to the knees, and spurs, plain linen collar; short black hair, brown moustache and beard. The head is turned to the spectator. Background, an overhanging cliff to left, with foliage, sky to right and hilly landscape. Inscribed to right, in the lower corner, "AN ORIGINAL DRAWN BY VANDIKE OF THOMAS/ WENTWORTH THE 1ST. EARL OF STRAFFORD BORN THE/ 19TH OF APRIL 1593. MARRIED FIRST THE LADY MARGARET CLIFFORD, DAUGHTER OF FRA^S. EARL OF/ CUMBERLAND BY WHOM HE HAD NO ISSUE AND 2^{DLY}/ THE LADY ARABELLA DAUGHTER TO JOHN HOLLES 1ST./ EARL OF CLARE. THIS EARL OF STRAFFORD SUFFERD/ DEATH ON TOWER HILL THE 12TH OF MAY 1641,/ KING CHARLES IN THOSE TIMES OF CONFUSION/ BEING FORCT TO SUBMIT TO SIGN THE BILL FOR HIS/ ATTAINDER. HIS ONLY SON WILLIAM EARL OF/ STRAFFORD WAS RESTORED TO HIS FATHERS/ HONOURS ON THE RESTORATION OF KING CHARLES/ THE 2^D & DIED Y^E 16TH OF OCT^{BR}. 1695."

Canvas, 87 in. H. × 53 in. W.

Engraved in Mezzotint by A. Browne? as a half-length.

Engraved by Hollar as a half-length.

Cat. 1747. Grand Saloon, No. 1.

Cat. 1831. Dining-Room.

Exhibited at Manchester, 1857. Cat. No. 110.

94. WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE. 1592—1676. VANDYCK.

Full length, life size, standing to left; black doublet and short cloak, black stockings, shoes, and rosettes, wearing Garter and ribbon, a diamond star on his cloak, wide lace collar and cuffs; he holds his hat in his right, hanging by his side; his left, gloved, rests on his hip. Pale auburn curly hair, beard and moustache. Sky and column to right, curtain to left. Inscribed to right, in lower corner, "THE FIRST" (painted out), and "WILLIAM CAVENDISH/ 1ST DUKE OF NEWCASTLE."

Canvas, 87½ in. H. × 50½ in. W.

The Cavendish picture, engraved by Houbraken. The insignia of the Garter have been added later, by a poor painter who has not scrupled to alter the outline of the left elbow by adding to the cloak the better to display the star. A replica belongs to Earl Spencer, which was exhibited in 1887 at the Grosvenor Gallery, Cat. No. 130; that picture measures 83 in. × 49 in., if the measurement given in the Catalogue is correct. Other examples are at Burleigh and The Grove, and several miniatures exist taken from it.

Cat. 1747. Grand Saloon, No. 12.

Cat. 1831. Dining-Room.

Exhibited at Manchester, 1857. Cat. No. 121.

95. FREDERICK HENRY, PRINCE OF ORANGE, 3RD SON OF WILLIAM THE SILENT.

After VANDYCK.

Three-quarter length, life size, to right, in armour; wide collar edged with lace;



NO. 94. VANDYCK.
WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE.



No. 98. VANDYCK.
CHARLES II. AS A BOY.



NO. 99. MIEREVELT.
SIR HUGH MYDDELTON.

holding a baton in his right, the left on his hip; his helmet, with dark red plumes, is on the table to right; dark background.

Canvas, 46 in. H. \times 39½ in. W.

A similar picture is in the Amsterdam Gallery. This is not a copy of the picture engraved by Pontius, in which the right forearm, holding baton, is fore-shortened, and has a richly embroidered curtain, with a coat of arms, in the background to left.

From Bulstrode, No. 21, MS. List, British Museum.

Cat. 1831. Dining-Room.

96. PORTRAIT OF A YOUNG LADY.

After VANDYCK.

Three-quarter length, life size, to left; in a black dress, the arms folded in front of the bust, the left hand above. The sleeves are open from the shoulder, showing the white sleeves beneath, a black rosette in the centre of bodice; hair cut short over forehead, pearl necklace.

Canvas, 35½ in. H. \times 29½ in. W.

97. CHARLES I. ON HORSEBACK. 1600—1625—1649.

After VANDYCK.

Small whole length, to left, on a brown horse, in a landscape.

Canvas, 37½ in. H. \times 33½ in. W.

This is a copy from the picture formerly at Blenheim, now in the National Gallery.

A portrait of Charles I. on horseback with his equerry, was at Bulstrode, No. 38, MS. List, British Museum.

Cat. 1747. North Room, No. 33.

98. CHARLES II. AS A BOY, IN ARMOUR. 1630—1660—1685.

VANDYCK.

Full length, life size, standing, full face; in his right he holds a pistol, across his thigh; his left on helmet with red and white plumes, placed on a block of stone, to right; hair cut straight over forehead, and hanging to shoulders; lace collar, grey leather riding boots. Near the block of stone in the foreground is a plant with large leaves; blue curtain to left, dark grey background.

Canvas, 49½ in. H. \times 40½ in. W.

The replica of this portrait at Windsor, on a wider canvas, is apparently a school copy.

Cat. 1747. South Bedchamber, No. 5.

99. SIR HUGH MYDDELTON. 1555—1631.

M. MIEREVELT?

Three-quarter length, life size, standing to right; in a black and yellow doublet and black surcoat; falling ruff, edged with lace, and cuffs to match; a gold enamelled

chain round his neck, with jewel set with diamonds attached, representing a crowned female figure with long hair, in red enamelled drapery, holding a shield in both hands, with a red cross on a white ground, inscribed "URB./ LOND:." Above the jewel is the monogram "H.L.M." in diamonds. Diamond buttons to coat, belt fastened with a gold clasp; his right hand hangs by his side, his left rests on a shell, from which water drips; there is a mound of earth to right, on which the shell rests. On the grey background is inscribed "FONTES FODINÆ." To right in the upper corner, "S^R HUGH MIDDLETON," below is a coat of arms and the motto "VIRTUS PALMA."

Canvas, $48\frac{1}{2}$ in. H. \times 39 in. W.

Engraved by Vertue. A duplicate is at Goldsmiths' Hall, presented by Lady Myddelton in 1633.

Cat. 1747. Dressing-Room, No. 4.

Cat. 1831. Little Drawing-Room.

Exhibited at Manchester, 1857. Cat. No. 104.

100. THE PRINCE OF ORANGE, AS A BOY, WITH A DOG.

Full length, life size, to right; amber silk slashed dress, lined with white; a black cap, set on the left side of the head, with rose-coloured feathers; fair hair, rather spare, the right arm is folded across the breast, with the hand open; the left hanging down; to left a black and white greyhound with a collar; red and yellow brocade curtain to right, sky to left, and a column.

Canvas, $50\frac{1}{2}$ in. H. \times 36 in. W.

Cat. 1831. Little Drawing-Room.

101. PHILIP HERBERT, EARL OF PEMBROKE AND MONTGOMERY.

Three-quarter length, life size, seated to right in black dress; hair brushed off forehead, pointed beard and moustache; gold embroidered belt with tags and bows; his right hand rests on the arm of the chair in which he is seated, he holds the string of his collar in his left; ruff and cuffs of point lace; his black hat with a gold band, rests on his left knee; a jewel depends from a ribbon round his neck. Red chair with gilt nails, window to right, with green curtain across; dark background, flat grey landscape seen through the window. Inscribed "PHILIP HERBERT EARL OF PEMBROKE AND MONTGOMERIE."

Canvas, $50\frac{1}{2}$ in. H. \times $40\frac{1}{4}$ in. W.

From Bulstrode, No. 34.

Cat. 1831. Drawing-Room.

Exhibited at Manchester, 1857. Cat. No. 99. It was ascribed to Vandyck.

102. THE VIRGIN AND CHILD IN A LANDSCAPE.

After VANDYCK.

The Virgin, a half-length figure, is seated to right, the Infant is naked, on her lap, the head resting on her left shoulder, covered with the Virgin's grey gauze scarf. The Virgin's dress is rose colour, the mantle pale blue. Sky to right, background of trees. Figures under life size.

Canvas, 33 in. H. \times 37½ in. W.

Cat. 1831. Dining-Room.

103. PORTRAIT OF AN OFFICER.

Dutch School.

Three-quarter length, life size, standing to left; black and gold habit, with gold-embroidered waistcoat, and gold buttons; a broad gold-embroidered belt crosses his breast; white shirt sleeves, with frilled wristbands; a heavy chain is wound several times round his neck, to which a large medal is attached; black shoulder knot; long brown hair, parted on forehead, and falling to shoulders; wide lace collar; in his right he holds a long pistol, resting the stock against his thigh, the left on his hip; a crimson curtain drawn back, showing grey sky, and balustrade to left.

Canvas.

104. A MAN AND WOMAN SINGING.

DIXON.

Small figures. A young girl seated in a chair to the left, is singing from a paper she holds in both hands, turning to her companion, a young man, wearing a flat cap, whose right arm is round her neck; he holds the lamp in his left by the light of which they are reading. On the table is an open book, a glass, and a pewter tankard. To the left, in the background, is a woman entering with a lantern. A curtain to right and a birdcage.

Water-colour on vellum, stretched upon panel, and varnished, 10½ in. H. \times 8½ in. W.

Cat. 1747. North Room, No. 17.

105. A WOMAN CLEANING A BRASS VESSEL.

Small figure of a woman, half length, to right, at a window, scouring the inside of a brass pot; a close black cap on her head, black jacket with green sleeves; she wears spectacles. The ledge of the window is partly covered with a white cloth, which has a striped border; on the ledge is a brass chamber candlestick with a long handle, a spoon, a broken potsherd, a lamp, and an iron cooking pot with a spoon. A butterfly on the wall to right; dark background.

Canvas, 10½ in. H. \times 9 in. W.

There is no mention of the picture in the 1820 Catalogue, where many pictures were omitted that had their names attached, thus, after naming five pictures on the staircase, is a note "The other pictures named." The name of an unknown painter,

"TRITTON," is given only in the 1831 Catalogue, which is full of inaccuracies. Like the preceding picture, it is probably a copy from a Dutch master.

Cat. 1747. In the North Room, No. 23.

Cat. 1831. Drawing-Room.

106. PORTRAIT OF A CHILD.

Full length, life size, to left, holding a switch in the right hand, left on hip, long black dress braided with gold down the front, and red petticoat; a gold chain depends from a red shoulder knot on the left shoulder; a jewel is suspended to it on the right side, white shirt open at the neck, and the wristbands turned back; brown hair cut straight over forehead and long at the sides. Curtain to right, and landscape background; the foreground paved.

Canvas.

Said to be a portrait of Charles II.; it was formerly attributed to Vandyck.

107. ARCHBISHOP LAUD. 1573—1645.

After VANDYCK.

Three-quarter length, life size, standing to left; the right arm resting on a stone pedestal, his left hangs by his side; cassock and surplice, a flat cap on his head; a black and gold brocade curtain, to left; grey background.

Canvas, 48½ in. H. × 37 in. W.

The above is a good contemporary copy of a picture that has been often engraved; another in the possession of the Archbishop of Canterbury is dated 1633. Horace Walpole in his catalogue of the Houghton Gallery, claimed the picture there as the original, and noted that the University of Oxford offered the sum of £400 for it when it was in the Wharton Collection. It is certainly a copy. It is now in the Gallery of the Hermitage.

Cat. 1747. South Bedchamber, No. 6.

Cat. 1831. Little Drawing-Room.

Exhibited at Manchester, 1857. Cat. No. 94.

108. PORTRAIT OF A LADY.

Small three-quarter length, to left, holding a carnation in her right hand; in her left a string of beads, to which is attached a gold tassel, covered with net work and small pearls; black bodice with high open collar, brown and black sleeves, white linen cap with long lappets hanging over shoulders, gold embroidered hem to chemise, and gold chain round the neck; red leather girdle with gold ornaments, embroidered edges to cuffs; green background. Left and right are coats of arms; that to left bears a black lion rampant, on a gold ground, and a white cross on a black

ground; that to the right, a plain white cross on a black ground, and two cockle shells on a red field.

Panel, shaped at top, $18\frac{1}{2}$ in. H. \times 14 in. W.

Formerly ascribed to Holbein.

109. HENRIETTA MARIA, QUEEN OF CHARLES I.

School of VANDYCK.

Three-quarter length, life size, standing to left; in white dress; her right hand rests lightly on the table, on some roses in front of her; left at her side holding dress; pink knots and rosettes at waist, red rosette in dark hair; the bodice is laced with a red silk lace; black bracelet with ring attached, pebble bracelet on the left arm, pearls wound in the knot at back of head; a jewelled crown on table to left, green curtain to right; brown background.

Canvas.

The original picture is at Windsor; there are numerous repetitions, both as three-quarter and full length figures.

SWAN DRAWING-ROOM.

110. THE INFANT CHRIST, AND ST. JOHN THE BAPTIST.

GUIDO RENI?

Two half length figures, under life size; Christ is on the left, in profile, fondling the lamb held by St. John.

Canvas, oval, oblong, 16 in. H. \times 20 in. W.

Cat. 1831. Little Drawing-Room.

111. STUDY OF A HEAD.

School of CORREGGIO.

Head of a boy with bare shoulders, nearly life size, to right, looking up. Dark background.

Canvas, 13 in. \times $10\frac{3}{4}$ in. W.

112. A FOREST ROAD.

Manner of BRUEGHEL.

To right, on the road through a forest, is a waggoner in red and blue, with a team of six oxen, and a waggon with a barrel; to left, by the side of the wood, is a village. On rising ground to the left a group of houses and trees; before the door of the nearer house is a cart, with some figures unloading it; blue distance seen above the forest trees.

Copper, 16 in. H. \times $20\frac{1}{4}$ in. W.

113. HEAD OF A BOY LAUGHING.

Murillo
-Dutch School.

Full face, nearly life size; grey cloak, shock of light brown hair. Warm grey background.

Panel, $15\frac{1}{4}$ in. H. \times $10\frac{1}{2}$ in. W.

Cat. 1831. Drawing-Room. It was formerly attributed to Murillo.

114. LANDSCAPE WITH FIGURES.

J. MIEL.

A Herdsman is seated to right, playing a pipe, beneath a forked tree, nearly bare of leaves; his dog is lying beside him, his nose to the ground; to the right is a grey ox, seen nearly in front, a little beyond is another with its head turned away, and a donkey turned towards the left; the herdsman wears a tall cap like a brewer's drayman. Distant hills and low grey river landscape to left.

Panel, oval, oblong, $10\frac{3}{8}$ in. H. \times $13\frac{1}{4}$ in. W.

115. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, 2ND SON OF GEORGE II. 1721—1765.

SIR JOSHUA REYNOLDS.

Three-quarter length, life size, standing; the figure is seen full front, the head turned to left; in Garter Robes, wearing the George and collar of the S.S., the left leg crossed over right; the right hand rests on his hip, the left on table, on which lies a crown. Dark background, sky to left, heavy crimson damask curtain to right.

Canvas.

Defeated at Fontenoy by Marshal Saxe. The victor of Culloden, 1746.

From the Northwick Collection, 1859. Sale Cat. No. 407.

116. MARSHAL BIRON?

Ascribed to MIGNARD.

Three-quarter length, life size, to left, in half armour; the armour plates terminate at the elbow, the wide shirt sleeves, tied with red ribbon, are visible beneath; lace cravat, and red tie; long dark wig, reaching below the shoulders; he holds a baton in his right, pointing with left; his helmet is in front of him, to left, on a stone pedestal. Dark crimson curtain, looped up, to left.

Canvas.

117. LANDSCAPE, MISTY EVENING.

Ascribed to BOTH.

A tall thin tree in the foreground; a little to the right where the river forks, spreading right and left, near the opposite bank in the shadow of the trees, are three figures in the water, two on horseback. In the foreground to left is a shepherd seated, talking to a shepherdess, who is standing below the bank. More to the centre is a bull, and a black and white dog. The bank beyond is well wooded,

and throws a deep shadow on the water; a hill above, and distant hills in the centre of the composition.

Canvas, $49\frac{1}{2}$ in. H. \times $69\frac{1}{2}$ in. W.

Cat. 1831. Little Drawing-Room.

118. RIVER LANDSCAPE, SUNSET, WITH CHRIST HEALING THE BLIND MAN. PAUL BRILL.

To the left, a river with houses on the bank in the middle distance and trees; on the nearer bank to left is a group of figures; the Blind Man is seated by the wayside, with his back to the river; Christ in red, bends forward and touches him; four of the apostles, one in blue and white, are near, and the others are following in twos; the road is bordered on the left by a bank, with trees growing above it; in the distance is a farmhouse. A group of tall trees divides the picture nearly in the centre; the near bank is the higher; the distance beyond the river is extremely blue, also the reflections in the water. Signed to the right, on a stone, "P.B."

Panel, $14\frac{3}{4}$ in. H. \times 22 in. W.

119. A CHURCH INTERIOR, BY NIGHT.

STEENWYCK.

A musical service is being held in a Chapel to the left; the gates of the chapel are open, and a group of people are standing before the altar, singing; others, seated on benches to left, or walking about in the nave. Against the central pillar a lamp is burning, and candles are placed above the railing at the entrance to the Chapel. Signed on a pillar "H.V.S." with the date "1607"? beneath.

Copper, $13\frac{1}{4}$ in. H. \times 21 in. W.

120. LANDSCAPE WITH RUINS.

PADRE POZZI.

A statue is seen between the columns to right; two female figures are standing behind some fragments of a cornice; on the left are two figures on horseback in classical costume, and two soldiers on foot; a pool of water in the foreground.

Canvas, 17 in. H. \times 25 in. W.

121. EDWARD VI. 1537—1547—1553.

School of HOLBEIN.

Small full length, standing to left; purple silk doublet, surcoat, and trunks, embroidered with gold; white hose, purple shoes, hat and feather; wearing Garter; he holds his gloves in his right, the left thrust in his belt. Blue background, inscribed in gold letters, "EDWARDUS SEXTUS DEY GRATIA ANGLIE REX CATHOLICE FIDEI DEFENSOR."

Panel, $16\frac{1}{2}$ in. H. \times 10 in. W.

Cat. 1747. North Room, No. 50.

Exhibited at Manchester, 1857. Cat. No. 56.

Tudor Exhibition, New Gallery, 1890. Cat. No. 180.

122. QUEEN ELIZABETH. 1533—1558—1603.

M. GHEERAEDTS.

Small full length, standing to left, nearly full face; in a white dress embroidered with flowers, olive green mantle, embroidered like the dress; round her neck is a gold collar, set with jewels and pearls, a pendant jewel attached; she wears a gold tiara with pearls, and jewelled points; the girdle is of pearls and coral-coloured stones, probably rubies; a double row of pearls hangs round her neck, and is tucked aside beneath the girdle; the front of the dress is ornamented with gold cord, in horizontal bands terminating in a frayed end; the centre of the cross is set with a coral coloured jewel like the girdle stones, a jewel also depends from the front of the corset; the edge of the cloak is turned up at the neck, showing the white lining, the ruff and cuffs are edged with point lace. Her right hand rests on the arm of the scarlet chair against which she is standing, holding a branch of olive; in her left she holds a rose-coloured feather fan and her gloves. The chair is ornamented with gold knobs and fringe, and the cushions are braided with gold; the royal arms are embroidered on the back, and on the front of the cross-piece of the frame is the letter "E" surmounted by a crown. To the right is an opening, with a garden, and a cloister adjoining the wall, through a door in which an attendant is introducing two ladies. On the near side of the enclosure, which is laid out in square flower beds, a gentleman is conversing with a couple of ladies. On the carpet in front of the queen lies the sword of state in a red sheath, and a small, long haired, white terrier with brown ears, is to the right, looking up at its mistress; the carpet is green, red, and white, with yellow and black border lines. Signed beneath the chair, "M.G.F."

Panel, 18 in. H. × 15 in. W.

The house and garden are said by Walpole to be Wansted Place, where the Queen was entertained by Robert, Earl of Leicester in 1578.

Cat. 1747. North Room, No. 44.

Exhibited at Manchester, 1857. No. 62.

Tudor Exhibition, New Gallery, 1890. Cat. No. 465.

123. ELIZABETH CAVENDISH, WIFE OF CHRISTOPHER MONK, 2ND DUKE OF ALBEMARLE, AFTERWARDS DUCHESS OF MONTAGU. 1638—1734.

LELY.

Three-quarter length, life size, seated to left; violet satin dress with wide sleeves; blonde hair, falling in curls to her shoulders; a string of pearls wound in the hair at the back of the head; pearl necklace and pendant ear-rings; with her right she touches the grey scarf wound round her shoulders, her left rests on her lap, holding a blue scarf, that trails behind her from her shoulder to the left side, where it lies beside her on the seat. To the left is a large grey vase, brown curtain to right; dark background. Inscribed to left, "ELIZTH CAVENDISHE, 1ST/ DAUGHTER TO HENRY, DUKE/ OF NEWCASTLE, MARRIED TO/ CHRISTOPHER MONK, 2^D DUKE OF ALBEMARLE."

Canvas, 49½ in. H. × 40 in. W.



NO. 122. GHEERAEDTS.
QUEEN ELIZABETH.



Eliz.th Cavendishe, J.st
Daughter to Henry Duke
of Newcastle Married to
Christopher Monk 2^d
Duke of Albemarle

NO. 123. LELY.

ELIZABETH CAVENDISH, DUCHESS OF ALBEMARLE AND MONTAGU.

On the death of the Duke of Albemarle she married the Duke of Montagu, who courted and married her as Emperor of China. She died at the age of 96 in 1734. Cat. 1747. Great Dining-Room, No. 20.

124. FOWLS AND PEACOCK.

MELCHIOR D'HONDEKOETER.

In the centre, a Spanish cock turns threateningly towards a peacock, who is screaming to the right; a white hen, beside the cock, takes no notice of the intruder; above is a female pheasant, roosting, and a crested fowl, with a brood of chickens. Architectural fragments in the background, and a pigeon in flight, above; landscape to left.

Canvas, $47\frac{1}{2}$ in. H. \times 59 in. W.

125. RIVER LANDSCAPE, WITH FIGURES.

GREFFIER.

On the hillside, to the right, is a cottage with a wooden staircase, which a man is mounting; on a small plateau, in front of the house, is a smoking party; the ground below is broken and covered with herbage; on an elevated knoll are a couple of trees. Near the shore are a number of covered boats; the river is crossed by a bridge in the distance, and to the left is an extensive view over hill and plain, with a number of considerable buildings, and numerous figures, landing merchandise, and talking in groups. Signed "GRIFFIER."

Canvas, $19\frac{1}{2}$ in. H. \times $24\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

126. RIVER LANDSCAPE WITH A HILL.

GREFFIER.

In the middle distance is a Cathedral, with a tall tower and central transept; the river shore at the back of the church extends to the right, forming an abrupt bend in the river; on the high ground is a palace with a tall tower. On the opposite shore to the right is a quay, with a landing crane at the corner, and a gateway with a couple of round towers. On the foreshore to left is a pathway, and a bent tree growing beside it; a boat full of people is about to put off from the shore, near by is a waggon, with the horses unharnessed; high bank to left, with overhanging tree, a hill in the distance. Beyond the stream to the right is another reach of the river, with a distant hill, and landscape.

Canvas, $19\frac{1}{2}$ in. H. \times $24\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

127. THE REST IN EGYPT.

CONCA.

The Virgin, seated in the centre, holds the Child, asleep on her lap; above are a crowd of angels, illuminated by a ray of light from above; an angel is kneeling, with

joined hands, to the right, and another is seen behind; Joseph is asleep in the shadow to left; in the distance a pyramid.

Copper, $14\frac{1}{2}$ in. H. \times $11\frac{1}{2}$ in. W.

128. THE INFANT CHRIST WITH ST. JOHN, IN A LANDSCAPE. SIMONE DA PESARO.

Christ extends his right hand to St. John, and places his left on his shoulder; St. John advances, with his hands crossed on his breast; Christ wears a pink scarf; a lamb is beside St. John; grey landscape background.

Copper, 14 in. H. \times $10\frac{1}{4}$ in. W.

Cat. 1831. Drawing-Room.

129. LANDSCAPE. ORIZONTI?

A rocky hillside, with a cascade; the side of the hill on the right is scarped in the form of steps; below in the foreground, is a broken tree; the bank to left is in shadow, and covered with foliage.

Canvas, $32\frac{1}{2}$ in. H. \times 21 in. W.

130. MOUNTAIN LANDSCAPE. ORIZONTI?

To the right in the foreground, a shepherd, in red and white, seated, with a shepherdess reclining at his feet; on the hill above is a town, a waterfall to right, and distant hill to left, a tree grows on a little mound, to the left, near some broken stumps.

Canvas, 32 in. H. \times $20\frac{3}{4}$ in. W.

131. WINIFRED, DUCHESS OF PORTLAND. J. J. SHANNON.

Whole length, life size, seated, full-face, holding an ostrich-feather fan; white satin and muslin dress, with pink ribbons; wearing the pearl necklace that formerly belonged to Queen Mary, Wife of William of Orange; pearl ornaments with pendants in the centre of the bodice; sable cloak thrown over chair to left; tapestry background.

Canvas.

Inscribed on the frame, "WINIFRED/ DUCHESS OF PORTLAND/ PRESENTED TO THE 6TH DUKE OF PORTLAND/ ON HIS MARRIAGE/ BY HIS GRACE'S ENGLISH/ TENANTS/ JUNE 11TH 1889."

132. NAPOLEON I. 1769—1821. PAUL DELAROCHE.

Half length, rather larger than life, seated to left; his right hand thrust in the bosom of his waistcoat; grey overcoat; crimson and gilt chair; red background.

Canvas, oval, 47 in. H. \times 41 in. W.

Said to be the original painted immediately after Delaroche saw the Emperor, from which all the numerous replicas were made.

Removed from London to Welbeck, Feb. 1857.

Exhibited at Manchester, 1857. Cat. No. 602.



NO. 133. REYNOLDS.
LORD RICHARD CAVENDISH.

133. LORD RICHARD CAVENDISH, 2ND SON OF WILLIAM, 4TH DUKE OF DEVONSHIRE.
1752—1781. SIR JOSHUA REYNOLDS.

Three-quarter length, life size, standing to left; dark red velvet coat, waistcoat, and knee breeches, white cravat and ruffles. His right hand clenched, rests on a rock, the left on his hip; background, a stormy sea.

Canvas, $55\frac{1}{2}$ in. H. \times $44\frac{1}{4}$ in. W.

This picture appears to be entirely by Sir Joshua's own hand. There is a mezzotint by J. R. Smith, published 1781, probably taken from the duplicate belonging to the Duke of Devonshire. The background altered to the Egyptian desert with the Sphinx.

Lord Richard Cavendish, born 19 Jan., 1752; M.P. for Lancaster and Co. Derby; travelled in the East. Died of dysentery at Naples, 12 Sept., 1781.

Cat. 1831. Drawing-Room.

BLUE LIBRARY.

134. LADY FRANCES SPENCER, WIFE OF HENRY HOWARD, 4TH EARL OF CARLISLE.

DEGARDE.

Three-quarter length, life size, standing to right, as a shepherdess; in a blue dress, low bodice and short sleeves, a jewelled girdle encircles the waist. She holds a crook in her right, and some daisies and other flowers in her left, that rests on a rock; below is a lamb bleating, landscape background, with grey sky, a tree to right. Inscribed "LADY FRANCES/ SPENCER, DAUGHTER/ TO CHARLES EARL OF SUNDERLAND &/ GRANDAUGHTER TO HENRY CAVENDISHE,/ DUKE OF NEWCASTLE. MARRIED HENRY/ HOWARD VISCT./ MORPETH AFTERWARDS/ EARL/ OF CARLISLE." Also "LADY MORPETH."

Canvas, $49\frac{1}{2}$ in. H. \times 40 in. W.

Cat. 1747. Great Dining-Room, No. 8.

135. RIVER LANDSCAPE, WITH A ROUND TOWER. PAUL BRILL.

A round tower, with battlements, in shadow to left, some out-buildings below, wall and gate adjoining; on the rock below is a cottage, with a vine trellised enclosure; on the extreme left in the foreground, a group of figures; a little behind the bank, on which the tower is built, are some boats lying near the shore, the nearest a large barge with two planks for unloading. On the rocky shore to right, on the opposite side of the river, is a building with a tall tower, and a chapel adjoining.

Beyond the bank, trees, blue distance, and a glow of warm light in the centre. Dark foreground; blue sky, with heavy grey clouds to right.

Canvas, $22\frac{1}{2}$ in. H. \times $29\frac{3}{4}$ in. W.

Cat. 1831. Drawing-Room.

136. LANDSCAPE WITH FIGURES.

RUYSDAEL?

To the right are a couple of horsemen, and a pack-horse fording the stream, followed by a dog; the foremost horseman, on the left, has a grey slouched hat, and a red coat; he is leading the packhorse by the bridle; on the bank to the left is a large oak tree with brown leaves; on the bank behind the men is a sapling with dark foliage that nearly touches the water; both banks are thickly wooded. In the centre of the picture, a hill is seen above the low bushes that surround its base; a gleam of light is reflected from the sky, in the water at the foot of the oak tree; blue sky, with heavy grey clouds.

Canvas, $23\frac{3}{4}$ in. H. \times 30 in. W.

Cat. 1831. Drawing-Room.

137. ARABELLA CAVENDISH, WIFE OF CHARLES, LORD SPENCER. Ascribed to KNELLER.

Three-quarter length, life size, seated to right; in a loose fawn-coloured dress and blue mantle; pointing with her right, and leaning on left arm; the mantle falls from the left shoulder across her lap, the right knee being raised. Dark landscape background. Inscribed "ARABELLA CAVENDISH/ 5TH DAUGHTER OF HENRY,/ DUKE OF NEWCASTLE/ MARRIED CHARLES,/ LORD SPENCER."

Canvas, $50\frac{1}{2}$ in. H. \times $40\frac{1}{2}$ in. W.

Cat. 1747. Great Dining-Room, No. 7.

138. PEACOCKS AND FOWLS.

M. D'HONDEKOETER.

To left, a peacock, walking towards the right, followed by the hen, heedlessly treads on a chicken, imprisoning it by the leg; near by is a yellow chicken, running in fright to the mother, who is to right, in an agitated and angry attitude; two other chickens are prepared to show fight, undeterred by the weight and size of their adversary. On a low wall behind the peacock, are a couple of fantail pigeons; a branch of vine trails above, and some roses, relieved against the dark foliage; a blue pigeon is in flight above. Towards the left some low steps lead to a terrace garden, and fountain and a mansion, with a pediment in classical taste. In the middle distance to the right is a cassowary, and a group of fowls; warm sky to right. Signed, on the wall, nearly in the centre of the picture, "M. D' HONDEKOETER F."

Canvas, $60\frac{1}{2}$ in. H. \times 73 in. W.

Cat. 1831. Dining-Room.

139. A PEACOCK AND FOWLS.

MELCHOIR D'HONDEKOETER.

A peacock is seated beside a peahen, on a low wall ; the male with its back turned to the hen, who is screaming ; a white hen with extended wings to left, and several chickens. Near the wall, below which are mushrooms growing, is a black chicken, running with outstretched wings. In the foreground to left, a bird with a ruff, beyond are some cocks and hens ; a lake in the distance to the left, with ducks on the shore, and low hills beyond ; above is a pigeon in flight. In the centre some masonry divides the picture, trees growing beyond, and to right in front of the wall.

Canvas, $58\frac{1}{2}$ in. H. \times $74\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

140. LADY DOWN.

ZEEMAN, the Younger, after DAHL.

Three-quarter length, life size, seated to left ; grey satin dress, blue mantle, that falls from left shoulder and covers the left knee ; white under-sleeves, turned back ; her right hand lies across her lap, the left arm resting on a bank to the right ; she holds in her hand a garland of orange flowers. Background a cave, with landscape opening to left. Inscribed "LADY DOWN/ YOUNGER ZEEMAN."

Canvas, 50 in. H. \times 41 in. W.

Cat. 1747. Bedchamber, No. 3.

141. CATHERINE, EMPRESS OF RUSSIA.

Bust, life size, to left, in an oval ; brown satin dress, embroidered with gold ; wearing blue ribbon, and two diamond stars ; the hair powdered, and surmounted by a crown. Inscribed "THE EMPRESS CATHERINE OF RUSSIA."

Canvas.

142. MARIE DE' MEDICI. 1573—1642.

After VANDYCK.

Half length, life size, seated to left, in a black dress. Inscribed above "MARY OF MEDICIS/ QUEEN OF FRANCE."

Panel, 29 in. H. \times $22\frac{3}{4}$ in. W.

Marie de' Medici, second wife of Henry IV. of France and Navarre.

From Bulstrode, No. 17, MS. List.

143. DEAD GAME.

JACOB VAN DER BILT.

A grey hare and a bird, suspended above a stone slab, on which are some small birds and a duck ; a powder horn is seen to left ; column and curtain to right. Signed "BILTIVS FECT. 1655" to left.

Canvas, 14 in. H. \times $11\frac{3}{4}$ in. W.

Cat. 1831. Dining-Room.

144. DEAD GAME.

JACOB VAN DER BILT.

A pheasant and a snipe suspended above a slab; partridges and other smaller birds are lying near the window to left; dark grey background. Signed to right, "BILTIUS FECIT. 1670"?

Canvas, 14 in. H. \times 11 $\frac{3}{4}$ in. W.

Cat. 1831. Dining-Room.

145. LANDSCAPE WITH FIGURES.

Ascribed to POUSSIN.

A pool of water in the foreground; a man seated to right, fishing; a little to the left are two other figures, one in red standing, the other reclining on the bank; overhanging foliage to the extreme left; a church with a tiled roof, in the middle distance beyond some broken ground fringed with trees; a flock of sheep and shepherd; through a little opening by the side of the church, distant hills are seen.

Canvas, 15 $\frac{1}{2}$ in. H. \times 18 $\frac{3}{4}$ in. W.

Cat. 1831. Little Drawing-Room.

146. LANDSCAPE WITH FIGURES.

Ascribed to POUSSIN.

A waggon drawn by oxen on a mountain road; to the left on a stone by the road side, where the road is sheltered by a low bank, is a man leaning back asleep; he is scantily clothed, and has placed some drapery beneath his head, the right knee is crossed over the left; high bank to right, with small trees; a ravine to left, and a building beyond on the left of the road; at the turn of the path is a high bank, covered with foliage.

Canvas, 15 $\frac{1}{4}$ in. H. \times 19 $\frac{1}{2}$ in. W.

Cat. 1831. Little Drawing-Room.

147. ELIZABETH CUMBERLAND, WIFE OF LORD EDWARD CAVENDISH BENTINCK. 1782—1837.

After ROMNEY, by GEORGE RICHMOND, R.A., 1856.

Half length, to right, three-quarter face; white cloak with frilled edge, large white hat trimmed with blue ribbon, tied under the chin; hands in a muff; grey background. Signed "G.R." in left lower corner.

Canvas, 29 in. H. \times 24 in. W.

Elizabeth, eldest daughter of Richard Cumberland the celebrated writer; married, 1782, Edward Charles, 2nd Son of the 2nd Duke of Portland.

Purchased by the Duke of Portland from the Artist, 1893.

The original picture is in the possession of Lord Hillingdon.

Exhibited at the Grafton Gallery, 1894. Cat. No. 190.



NO. 149. RIGAUD.
HENRY, 1ST DUKE OF PORTLAND.

ANTE-ROOM.

148. WILLIAM BENTINCK, 1ST EARL OF PORTLAND. 1649—1709. HYACINTHE RIGAUD.

Three-quarter length, life size, to right, standing, in black armour; holding a baton in his right, the left rests on his helmet; long light brown wig, wide red silk scarf round the loins, and blue ribbon over the left shoulder, to which is appended an order on the right side; dark sky, and landscape background.

Canvas, 54 in. H. × 41 in. W.

A copy of this picture was in the Fountaine Collection, sold at Christie's, July 7, 1894. It was exhibited at the National Portrait Exhibition, 1867. Cat. No. 5.

149. HENRY BENTINCK, 1ST DUKE OF PORTLAND. D. 1726. HYACINTHE RIGAUD.

Three-quarter length, life size, to left, in armour, full face; dark curly hair parted in the centre; his right hand rests on a truncheon, the left on a helmet surmounted by a crest of blue ostrich feathers; the black and gold armour is lined with blue velvet, the edges trimmed with gold lace; orange-red scarf, with gold fringe round the waist, tied in a wide bow on the left side, beneath which appears the hilt of his sword, suspended from a blue velvet belt; lace cravat. Grey architectural background, a fluted column to right, round which is wound a brown curtain; in front is a stone ledge on which the helmet is placed, to left beneath is inscribed in white letters, "HENRY BENTINCK, DUKE OF PORTLAND."

Canvas, 55 in. H. × 42 in. W.

From Bulstrode, No. 5.

Cat. 1820—31. Gothic Hall? The portrait that hung there may have been the picture by Kneller now in Morning Room, Grosvenor Square.

150. MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, AS A CHILD.

CHARLES JERVAS.

Half length, life size, nearly full-face, to right. Blue riding habit, trimmed with silver lace, open to the waist; her right hand is thrust in the breast of her habit, the left held in front of her; a black hat, laced with silver, with a white feather, is placed on the left side of the head; white frill, lace cravat and cuffs. Dark grey eyes and light hair; red background. In the left lower corner is inscribed "THE ORIGINAL/ PR. JARVACE" and in the right upper corner, in yellow letters, "THE HON^{BLE}/ MISS MARGARET/ CAVENDISHE HARLEY."

Canvas, $30\frac{1}{2}$ in. H. \times $25\frac{1}{2}$ in. W.

Cat. 1747, in the East Dressing-Room, No. 2. Half length. "Duchess of Portland when abt. 13 yrs. old in a blue habit, Jarvis."

Exhibited at Manchester, 1857. Cat. No. 4, Modern Masters.

151. WILLIAM BENTINCK, 1ST EARL OF PORTLAND. 1649—1709.

CONSTANTINE NETSCHER ?

Small three-quarter length, in armour, standing to right; his right hand rests on his hip, the left is placed on a helmet with white plumes, resting on a stone in front; long curled wig, lace cravat; background a dark overhanging cliff, open country to right, and warm sky. Inscribed on background to left, in white letters, "WILLIAM BENTINCK, EARL OF PORTLAND."

Canvas, 14 in. H. \times $12\frac{1}{4}$ in. W.

From Bulstrode, No. 10.

152. ANNE VILLIERS, 1ST WIFE OF WILLIAM BENTINCK, 1ST EARL OF PORTLAND.

CONSTANTINE NETSCHER ?

Small three-quarter length, standing to left; red dress, low at the neck; her right hand placed on her breast, retains a blue scarf wrapped round the right arm, and hanging over the left shoulder, she gathers up her dress with her left hand; a grey gauze scarf crosses the bosom, and a string of pearls falls over the left shoulder; the chemisette is edged with lace at the neck, and has full sleeves turned back and looped up with pearls at the elbow; dark curly hair parted in the centre. Purple-grey curtain to right, fluted column and balustrade, leading to garden on the left; open landscape beyond. Inscribed to left, in white letters on the pedestal of the column, "ANNE VILLIERS, MADAME BENTINCK."

Canvas, $14\frac{1}{4}$ in. H. \times $12\frac{1}{4}$ in. W.

From Bulstrode, No. 13.

153. LADY MARY BENTINCK, AFTERWARDS COUNTESS OF ESSEX, AS A CHILD.

C. NETSCHER.

Small whole length, seated, with bare feet, on a velvet cushion covered with crimson drapery; lace cap with flower, flowers in her lap and right hand; the steps are covered with a carpet, heavy curtain to right, column and sculptured pedestal in background; sky and landscape to left. Signed on base of column, "C. NETSCHER 16 ." Inscribed "LADY MARY BENTINCK, COUNTESS OF ESSEX."

Canvas.



NO. 156. VOLLESENS.
WILLIAM III. AS PRINCE OF ORANGE.

Lady Mary Bentinck, Eldest daughter of William 1st Earl of Portland, by his first wife, married Algernon, 2nd Earl of Essex, secondly Sir Conyers D'Arcy, brother of Robert, 3rd Earl of Holderness.

From Bulstrode, No. 27.

154. LADY RACHEL NOEL, DUCHESS OF BEAUFORT.

Bust, life size, in an oval; blue gown, fastened on the right shoulder by a string of pearls, white frilled chemisette, grey powdered hair, raised from the forehead, a long curl falls over the left shoulder; brown background. Inscribed in left upper corner "LADY RACHEL NOEL/ DSS. OF BEAUFORT."

Canvas, 30½ in. H. × 25½ in. W.

From Bulstrode, No. 12.

155. CATHERINE GREVILLE, DUCHESS OF BUCKINGHAM.

After KNELLER.

Half length, life size, in an oval, loose green gown with white edge of chemisette showing at the neck, the sleeves rolled back at the elbow; in her left hand a garland of flowers, the right is not seen; dark brown hair, and dark warm grey background. Inscribed in the left upper corner, "CATHERINE GREVILLE,/ COUNTESS OF/ GAINSBOROUGH,/ AFTERWARDS/ DSS. OF BUCKINGHAM."

Canvas, 30 in. H. × 25 in. W.

This is a good contemporary copy of the original picture in the Gallery, No. 474.
From Bulstrode, No. 8.

156. WILLIAM III., AS PRINCE OF ORANGE. 1650—1689—1702.

After VOLLESENS THE ELDER.

Three-quarter length, life size, to right, in black armour, holding a truncheon in his right hand, the left resting on his helmet; long dark hair, lace cravat. The head of a brown and white dog is seen to left. Background, a high bank of earth with herbage; to the right, a landscape with a Church on the summit of a hill; at the foot, and on the slope of which, a battle is raging. Inscribed below to left, "KING WILLIAM" in white letters.

Canvas, 51 in. H. × 41 in. W.

Given to the 1st Earl of Portland by William III.

The original picture in the Amsterdam Gallery, No. 1582, was formerly in the Mauritshuis at the Hague.

From Bulstrode, No. 4, MS. List.

Exhibited at Manchester, 1857. Cat. No. 214.

157. WILLIAM BENTINCK, 2ND DUKE OF PORTLAND, AS A BOY. D. 1762.

Bust, life size, to left, in an oval. Red velvet coat trimmed with gold lace, black ribbon to cravat, the coat open to waist; warm grey background. Inscribed "WILLIAM BENTINCK, 2ND DUKE OF PORTLAND."

Canvas, 30 in. H. × 25 in. W.

From Bulstrode, No. 7.

Cat. 1831. Green Room.

158. LORD GEORGE BENTINCK, AS A BOY. 1715—1759.

Bust, life size, to right, in an oval. Blue velvet coat trimmed with silver lace, open to waist, black ribbon to cravat, brown hair; warm grey background. Inscribed in lower left corner, "LORD GEORGE BENTINCK."

Canvas, 30 in. H. × 25 in. W.

From Bulstrode, No. 11.

159. ST. JEROME IN HIS STUDY.

HENRI VAN STEENWYCK, 1624.

In a stone apartment (wainscoted in the corner near the window), St. Jerome sits writing at a table, covered with a green cloth; green cushions lie on the bench, some green edged books are on a shelf above, and an altar-piece with a green background hangs in the Chapel beyond, seen through a door in the wall at the back of the Saint. On the right is a fireplace, with a projecting roof to the chimney, on the left is a door leading to a flight of stone steps, beside which stands an armoire; the floor is paved in chequers, and the lion is to the right, in the foreground. Signed to the left on the wall of the staircase, "HENRI VAN STEINWIC, 1624."

Panel, $8\frac{1}{2}$ in. H. × 12 in. W.

Cat. 1831. Little Drawing-Room.

160. ROBERT HARLEY, 1ST EARL OF OXFORD AND MORTIMER. 1661—1724.

JOHN RILEY.

Bust, life size, in an oval, to right. Loose purple silk dressing gown, lace cravat, long light brown curly hair; dark background; inscribed above in the corners, "ROBERT HARLEY ESQ^{RE}. AFTERWARDS CREATED E. OF OXFORD."

Canvas, 30 in. H. × $25\frac{1}{2}$ in. W.

Cat. 1747. In the Bedchamber, No. 2.

161. MARY QUEEN OF SCOTS. 1542—1587.

Small bust, to left, hair in a gold net, ornamented with triple pearl drop-pendant at the parting of the hair, high collar, black dress with gold braiding (coloured orange-red as is commonly done in portraits of the end of the sixteenth century), and pearls, small frilled ruff.

Panel, $7\frac{3}{4}$ in. H. × $6\frac{3}{4}$ in. W.

A similar picture, attributed to the School of Clouet, is in the Czartoryski Collection, the above appears to be a copy of it.

162. ATTACK ON A BAGGAGE WAGGON.

Ascribed to J. MIEL.

The road, on which the encounter takes place, is at the side of a hill; to the left, a man in red on a white horse, without his hat, whose back is turned to the spectator, is firing at a man on his right, galloping past him. In the distance, several figures are firing from the midst of some standing corn, near a wooden cross. A soldier lies dead on the road, with his sword beneath him; there is a steep descent where the horses are seen struggling with their conductors, and on the lower ground in the middle distance a skirmish is raging round another waggon that has been attacked in front; below the road to the right is a willow growing on the bank of a stream, into which plunges a man who is running away. In the distance, an undulating plain with low hills, and to the extreme right, a wooded bank on the opposite side of the stream; warm sky, obscured by smoke.

Canvas, $26\frac{3}{4}$ in. H. \times $51\frac{1}{4}$ in. W.

163. CHARLES CAVENDISH, LORD MANSFIELD.

After LELY?

Bust, life size, to left, in an oval; in armour; profusion of dark curly hair, band with strings; grey background. Inscribed above in corners "CHARLES CAVENDISHE, LD. MANSFIELD, MARRIED ELIZTH. DAUGHTER TO RICHARD ROGERS OF BRIANSTOW IN THE COUNTY OF DORSET ESQ^R."

Canvas, $25\frac{1}{2}$ in. H. \times 21 in. W.

Cat. 1747. Grand Saloon, No. 6.

164. ELIZABETH ROGERS, WIFE OF CHARLES CAVENDISH, LORD MANSFIELD.

Small bust, to left; pink dress, with a single jewel in front fastened to ribbon, hair turned back and tied with a string of pearls in a knot at the back of the head, pearl necklace; grey background. Inscribed to left "ELIZTH ROGERS DAUGHTER TO R^D. ROGERS, OF BRIANSTOW IN Y^E COUNTY OF DORSET, ESQ^R. MARRIED CHARLES CAVENDISHE, LORD MANSFIELD."

Canvas, $8\frac{3}{4}$ in. H. \times $7\frac{3}{4}$ in. W.

Cat. 1747. Alcove Dressing-Room, No. 17.

HORSEMANSHIP BEDCHAMBER.

165. CATHERINE, BARONESS OGLE, WIFE OF SIR CHARLES CAVENDISH.

Bust, life size, to left; black dress, fastened in front with four gold and jewelled brooches, short sleeves showing white under-sleeves, pearl necklace; dark grey background. Inscribed in gold "CATHERINE BARONESS OGLE, OF OGLE, 2^D DAUGHTER & HEIR TO CUTHBERT, L^D. OGLE, WIFE TO S^R. CHA^S. CAVENDISHE,/ & MOTHER TO WM. DUKE OF NEWCASTLE."

Canvas, 29½ in. H. × 24¾ in. W.

Cat. 1747. Bedchamber, No. 8.

166. CHARLES I. 1600—1625—1649.

After VANDYCK.

Bust, life size, to right, in black armour; wearing chain and medal; warm grey background.

Canvas.

A copy of the picture in the possession of the Duke of Norfolk.

Cat. 1747. South Bedchamber, No. 1.

167. PORTRAIT OF A YOUNG MAN.

Bust, life size, to left, in black; plain linen band, long fair hair, beardless; landscape background. Inscribed, "CAVENDISHE."

Canvas, 30 in. H. × 24¾ in. W.

Cat. 1747. East Dressing-Room, No. 11.

Cat. 1831. Chapel Staircase ?

168. WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE. 1592—1676.

School of VANDYCK.

Three-quarter length, life size, standing to right; black doublet and cloak; wearing sword, wide lace collar and cuffs; his right hand placed on his breast, touching the Garter ribbon; his left hand is outstretched as if speaking. Wall to left, and parapet with sky above, to right. Inscribed to right in yellow letters, "WILL^M. CAVENDISHE, 1ST DUKE/ OF NEWCASTLE, MARRIED 2 WIFES,/ 1ST, ELIZTH. DAUGHTER & HEIR TO/ WILL^M. BASSETT OF BLORE,/ 2ND, MARGARET LUCAS,/ DAUGHTER TO THO^S. LUCAS OF/ COLCHESTER ES^{QR}."

Canvas.

From the red ribbon being altered to the blue Garter ribbon, this would seem to

be a contemporary copy, and either this, or the original picture, served as the model for the full-length, in Garter Robes; attributed to Lely, which hangs in the Dining-Room.

Cat. 1747. Great Dining-Room, No. 12.

169. HENRY CAVENDISH, 2ND DUKE OF NEWCASTLE.

Full length, life size, to left, in Garter Robes; he holds his plumed hat in his right hand, the elbow resting on a pedestal, covered with a brown cloth; his left rests on the arm of the chair, in front of which he is standing; light blonde wig; column to left, and sky; curtain to right. Inscribed "HENRY CAVENDISHE, 2D/ DUKE OF NEWCASTLE."

Canvas.

Cat. 1747. Grand Saloon, No. 14.

170. FRANCES PIERREPOINT, WIFE OF HENRY, 2ND DUKE OF NEWCASTLE.

Ascribed to HUYSMAN.

Full length, life size, seated to left; red dress, wide sleeves with scalloped edges, dark blue cloak lined with ermine; she is seated in a carved chair, similar to that in the picture of the Duke; the right arm rests on a ledge beside her, covered with the curtain drapery, her coronet is beside her hand, her left resting on her lap; saffron curtain to right, sky and landscape to left; steps in the foreground. Inscribed to left, "FRANCES, ELDEST DAUGHTER/ TO WM. PIERREPOINT, ESQRE./ MARRIED TO HENRY EARLE OF OGLE,/ AFTERWARDS DUKE OF NEWCASTLE."

Canvas, 87 in. H. × 52 in. W.

Cat. 1747. Great Drawing-Room, No. 4.

171. HENRY CAVENDISH, LORD OGLE. D. 1680.

After LELY.

Three-quarter length, life size, to left, in semi-classic costume; the body is covered with a leather cuirass, white shirt sleeves seen below the shoulder; a red scarf fastened on the right shoulder with a circular boss; right hand held out, as if speaking; left on hip; lace cravat; dark olive curtain, trees and sky to left; column to right. Inscribed "LORD OGLE" on pedestal, to right.

Canvas, 50 in. H. × 40 in. W.

172. LADY ELIZABETH PERCY, WIFE OF HENRY CAVENDISH, LORD OGLE. After LELY.

Three-quarter length, life size, seated to right, the head turned to left; loose blue dress, fastened by three pearl buttons on right shoulder; red scarf over left shoulder, on which her right hand rests; left pointing to orange tree in a sculptured vase to left, on which is perched a scarlet breasted parrot; auburn hair, twisted into a knot, loose over left shoulder, with a string of pearls twined in it; fluted column to

right, sky to left. Inscribed "LADY ELIZABETH PERCY, SOLE/ DAUGHTER & HEIR TO JOCELINE/ PERCY, THE 11TH & LAST EARL OF/ NORTHUMBERLAND, MARRIED/ 2 HUSBANDS, 1ST, HENRY/ CAVENDISHE, LORD OGLE/ 2ND, CHARLES SEYMOUR, DUKE/ OF SOMERSET."

Canvas, 50 in. H. × 40 in. W.

The portrait of this Lady, exhibited at Manchester, Cat. No. 212, attributed by mistake to Kneller, was the duplicate now in Grosvenor Square.

LOBBY.

173. ELIZABETH, QUEEN OF BOHEMIA. 1596—1662. HONTHORST ?

Bust, life size, to left; black dress, the front of the bodice and the puffs of the sleeves richly embroidered in a striped pattern with spangles and gold and silver thread, the sleeves are tied with red ribbon, a red ribbon encircles the waist, and a rosette of the same colour is fixed in the centre of the breast to the wide lace border of the dress; a triple row of pearls hangs from shoulder to shoulder, a single row round the neck and at the crown of the head; an aigrette composed of ten large pearls is placed at the left side of the head, greyish-brown hair, cut short and straight over the forehead, but bushy and slightly frizzed at the sides; open ruff of the same pattern as the lace to the border of the dress. Dark background.

Panel, 26½ in. H. × 23 in. W.

Stuart Exhibition, New Gallery, 1889. Cat. No. 84.

174. PORTRAIT OF A GENTLEMAN IN ARMOUR, TEMP. WILLIAM III.

Three-quarter length, life size, standing to right, in black armour; holding a baton in his right hand, which is bare; the left, gloved, rests on his hip; crimson velvet sword-belt fringed with gold; lace cravat, long hair parted in centre, and small moustache; dark red curtain, with pendant tassel to right. The right hand rests against a table, covered with red drapery; near the hand is a large gold medal with a coat of arms. In the distance to right, a naval engagement, the sky obscured by smoke.

Canvas, 44½ in. H. × 37 in. W.

175. ELIZABETH, QUEEN OF BOHEMIA. 1596—1662.

Bust, life size, to left, in mourning habit; black and white dress with particoloured rosette; white muslin sleeves with black bands; double ruff, edged with lace; muslin neckerchief, collar with four rows of pearls, two strings of pearls meet the rosette from



No. 178.

SIR EDWARD HARLEY AS A CHILD.

below the ruff; a string of pearls wound in the hair at the crown of the head, and an aigrette with six pendant pearls is placed on the left side.

Panel, $25\frac{1}{2}$ in. H. \times 21 in. W.

176. PORTRAIT OF A GENTLEMAN.

Bust, life size, standing to left, in an oval; blue velvet coat, ornamented with gold lace; lace cravat and black wig.

Canvas.

A portrait of the same personage in a fawn-coloured coat hangs in the Great Gallery, No. 453 in this Catalogue.

177. HENRY BENTINCK, LORD WOODSTOCK, AFTERWARDS 1ST DUKE OF PORTLAND, AS A BOY, WITH A DOG.

Full length, life size, standing to right, in semi-classic costume; his right hand is placed on his hip, holding the end of a red scarf thrown across the left shoulder, the left resting on a bank. Violet-grey coat with jewelled buttons, open at the waist, the sleeves turned up at the wrist, and fastened with a jewel, showing the full shirt sleeve beneath; the skirt is edged with gold braid and fringe, white stockings, brown jewelled buskins, white cravat, edged with gold embroidery; on the right shoulder is a large knot, the same colour as the scarf, fastened with a gold button; a white hound at his feet, looking up in his master's face. On the brass collar is inscribed "(L)ORD WOODSTOCK." The barrel of a gun seen to right; wooded landscape background, evening sky, hills and water to left.

Canvas, 59 in. H. \times 46 in. W.

Cat. 1820-1831. Gothic Hall.

178. SIR EDWARD HARLEY, K.B., AS A CHILD.

KENNYMAN?

Full length, life size, to left, standing, holding a lemon in his right hand, the left hangs by his side. Red dress, with gold stripes on the sleeve and round the hem, green and gold scarf, white apron, lace cap, collar and cuffs, a wisp of hair is turned back over the cap; olive green curtain to the left; warm grey background. Inscribed "SR. EDWD. HARLEY," in the right upper corner.

Panel, $35\frac{1}{2}$ in. H. \times $27\frac{1}{2}$ in. W.

Cat. 1747. Bedchamber, No. 1, where it is ascribed to "KENNYMAN," an unknown painter.

Exhibited at Manchester, 1857. Cat. No. 159.

179. WILLIAM, PRINCE OF ORANGE, AFTERWARDS WILLIAM III. 1650—1689—1702.

CONSTANTINE NETSCHIER, 1674.

Small full length, standing to right, in black armour; dark hair parted in the centre, lace cravat; in his right a baton, pointing with left to opening beyond; helmet

to left, on a table covered with a purple cloth ; brown curtain and wall behind ; landscape opening to right. Signed "C. NETSCHER 1674."

Canvas, 32 in. H. \times 25 $\frac{1}{2}$ in. W.

Stuart Exhibition, New Gallery, 1889. Cat. No. 150.

180. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND. 1721—1765.

Small full length, standing to left, in uniform ; scarlet coat with black facings and cuffs trimmed with broad gold lace ; a dark blue (or black) ribbon crosses the breast ; breastplate, crimson sash, star on left breast, plain cravat and lace ruffles, and top boots. Holding a marshal's baton in his right, resting on a table by his side, left on hip, holding sash ; door to right, a drill ground with soldiers exercising seen beyond.

Canvas, 30 in. H. \times 25 $\frac{1}{4}$ in. W.

This picture is very similar to one engraved in mezzotint by T. Burford, 1747, from a picture by Murray, then in the possession of General Onslow.

STAIRCASE TO WEST GALLERY.

181. PORTRAIT OF AN OLD LADY.

Bust, life size, to left ; black dress with white bands at the edge of the dress, white sleeves embroidered with black flowers, a gold and enamel mourning ring suspended on the breast by a black scarf, looped up in the centre and passing round the neck ; close white cap, plain frilled ruff with strings and tassels ; dark grey background. Inscribed above, "ÆTATIS 58, ANNO 1575."

Canvas, 23 in. H. \times 19 in. W.

A similar picture is at Hardwick, conjectured to be either Bess of Hardwick or her sister, Lady Carnaby, but the author of the Welbeck Catalogue, 1747, rejects this supposition ; it hung in the Bedchamber, No. 1. "HEAD. An old woman in a black & white habit wth a little ruff."

182. PORTRAIT OF A YOUNG LADY.

Bust, life size, standing to right, in oval frame ; red silk dress, richly braided with silver cord, the upper sleeves lined with green silk, these sleeves are open, but have a row of buttons and loops of silver cord to fasten if desired, a narrow band of green silk at the base of the corset ; the dress is cut high on the shoulders, but open at the neck to the bosom in a V shape, where it is met by a double string of small pearls and green stones, fastened with a bow of green ribbon ; a high collar of broad open lace comes close up to the ears, and a lace edging covers the

opening of the dress; dark, straight hair, brushed back and ornamented with an aigrette of gold and enamelled flowers, a large pearl is set upright on the top of the head in a jewelled setting, pearl drop ear-rings; grey background.

Panel, 31 in. H. × 25 in. W.

183. PORTRAIT OF A YOUNG MAN.

Half length, life size, to right, in red uniform; waistcoat and coat edged with gold braid, black cocked hat with white fringe in his left hand, the right not shown, black handkerchief knotted loosely round the neck; fair hair, brushed off the forehead and tied with a black ribbon, a lock of hair trails over the right shoulder; lace ruffles and frill to shirt, plain turned down collar; dark grey background.

Canvas, 29½ in. H. × 24¼ in. W.

184. THOMAS WENTWORTH, EARL OF STRAFFORD. 1593—1641. After VANDYCK.

Bust, life size, to left, in armour, plain band, medal with George and Dragon suspended to a chain; brown background. Inscribed "THO^S WENTWORTH, EARL OF STRAFFORD, MARRIED TO HIS 2ND WIFE, ARABELLA 2ND DAUGHTER TO JOHN, EARL OF CLARE." An earlier inscription, nearly effaced, "EARL OF STRAFFORD," is beneath the present one.

Canvas, 30 in. H. × 25 in. W.

Cat. 1747. South Dressing-Room, No. 5.

185. A GROUP OF FLOWERS IN A GLASS.

Roses, larkspur, convolvulus, purple flag, daffodils, tiger lily, white clove, narcissus, nasturtium, and ox-eyed daisies, are grouped together in a glass vase, standing on a stone ledge, the clove falls over the edge of the slab to left. In the centre, on the edge of the marble, is a wasp. Dark background.

Canvas, 25½ in. H. × 20½ in. W.

186. FRUIT AND FLOWERS.

To the left, a vine branch with a bunch of purple grapes against the sky. On a marble slab, peaches and plums, a blue convolvulus and other flowers, and a vase with a cactus in flower; a red and black butterfly has alighted on a spray of jessamine in the centre. Background, a garden landscape with close-trimmed hedges, trees above a statue in the centre of the court, and distant hills beyond.

Canvas, 25½ in. H. × 20½ in. W.

Cat. 1747. In the Lady's Dressing-Room, Nos. 4 and 5.

187. A YOUNG LADY AT HER TOILETTE.

Half length, life size, standing to left; white dress, open to the waist, richly

embroidered; the pattern is spaced out with lines of gold thread, and the ground powdered over with flowers, leaves and insects, embroidered in coloured silks; the sleeves are turned back below the elbow showing the white lining with insertion embroidery, turn down collar, the neck and shoulder pieces edged with embroidery of gold thread, the cuffs are finished with point lace; a collar of the same and edging to the front of the dress, tied at the neck with a narrow black cord; white apron without ornament, pearl pendants attached to gold rings in the ears, a bracelet on the right arm, set four-square, alternately, with pearls and jewels; a ring on the third finger of the right hand; on the little finger of the left is a plain red hoop ring. On the table to right, lies a mirror in a black frame, the open shutter decorated with a gold and black chequer pattern on the inside, a brush with a velvet and gold embroidered centre, and an ivory double comb. She is occupied in plaiting her brown hair, which is brushed off the forehead and not parted, but is divided into two masses, one half (slightly waved) hangs over in front of the left shoulder. Green background; a silver watch with a curious key is hung on the wall attached to a pin.

Canvas.

188. CATHERINE CAVENDISH, WIFE OF THOMAS TUFTON, EARL OF THANET, AS A CHILD.
JACOB HUYSMAN.

Full length, life size, standing to right, in white silk dress faced with ermine, open in front, showing petticoat of white silk that reaches to the feet; the sleeves are turned back below the elbow and fastened with three jewels, another jewel fastening the facings of the skirt; a large jewel on the right shoulder fastens a red silk ribbon, and a blue scarf passes over the left shoulder. In her right she holds a leafy bough that one of the lambs following her is nibbling at; the left raised, pointing to the landscape; head-dress of white ostrich plumes, the hair parted in the centre, with strings of pearls twined in it, pearl necklace and pendent ear-rings. Before her to the right, is a red-haired Cupid, shouldering her crook and looking back towards her, he has red wings, and an amber scarf across the loins. Behind the child's head is a pink light coming from above; hilly landscape to right, morning sky; in the distance a shepherd with a flock of sheep. Inscribed in yellow letters, in the left upper corner, "CATH^{NE}. CAVENDISH, / 4TH DAUGH^{TR}. OF HENRY, / DUKE OF NEW-CASTLE. / MARRIED TO THO^S. / TUFTON, EARLE OF / THANET."

Canvas, 47½ in. H. × 38 in. W.

Cat. 1747. Great Drawing-Room, No. 7.

Exhibited at Manchester, 1857. Cat. No. 348.

189. PORTRAIT OF A LADY.

Bust, life size, to left, in an oval; grey dress, trimmed with gold fringe, saffron

at^{hne} Caven'dishe
th^{Daugh} of Henry
Duke of Newcastle
married to Tho^S
Tufton Earle of
Thanet.



No. 188. HUYSMAN.

CATHERINE CAVENDISH, COUNTESS OF THANET.



No. 190.

WILLIAM CAVENDISH, 1ST EARL OF DEVONSHIRE.

scarf over right shoulder, fastened to left by a band ; black hair, jewelled pendant in front of dress.

Canvas.

190. WILLIAM CAVENDISH, 1ST EARL OF DEVONSHIRE. D. 1625.

Three-quarter length, life size, standing to left ; red doublet and trunks, laced with silver ; grey felt hat and white feather, spotted with red ; lace-edged collar and cuffs ; walking stick in his right, left on sword hilt ; grizzled hair, light beard, and moustache, turning grey ; brown background. Inscribed "WILL^m CAVENDISHE, / EARL OF DEVONSHIRE."

Canvas, 49½ in. H. × 37 in. W.

Cat. 1747. Great Dining-Room, No. 5. It was ascribed to Jansen.

191. ALICE SMITH, OR PARKER, WIFE OF THOMAS CAVENDISH, WITH SIR WILLIAM CAVENDISH, AS A BABY.

Life size figures, the baby in the arms of the mother who is seated in a red leather chair, facing to left ; the mother is in black, and wears a close white cap, edged with lace, turned down in front over the forehead, and back at the ears ; ruff and white apron bordered with lace. The baby wears a long pale yellow dress, a cloak and wide lace-edged apron, red waistband with red spots, and close cap with border of stiff lace. Inscribed in yellow letters, in left corner at the top, "ALICE, DAUGHTER OF JOHN PARKER OF CAVENDISHE, MARRIED TO THOS. CAVENDISHE ; MOTHER OF SR. WM. CAVENDISHE OF CHATSWORTH."

Panel, 30 in. H. × 25 in. W.

In the 1747 Cat. this picture is described as "Alice, daughter of John Smith, of Podbrook Hall, & wife to Thomas Cavendishe of the Kings Exchequer. She died 1515. He dyed 1524. She has in her arms her child S^r. W. Cavendishe." It hung in the Great Alcove Bedchamber, No. 3.

NORTH BEDROOM.

192. MADONNA AND CHILD, WITH SAINTS, IN A LANDSCAPE.

BENEDETTO DIANA.

The Virgin in a rose-coloured tunic, is seated near the centre of the picture, almost entirely enveloped in her blue mantle ; she holds the Child Christ at her left side, looking towards the Donor in black, whose head and shoulders are visible to the right, his hands joined in prayer. A Saint to right, with an open book in his left, in a red mantle and grey dress, with a yellow, black, and red pattern ; behind is a female

Saint, wearing a dark dress and yellow hood ; the Virgin's head is covered with a grey cloth. Landscape and town to left, with dark hills ; two figures are seen on the road, in the distance.

Panel, $24\frac{1}{2}$ in. H. \times $33\frac{1}{2}$ in. W.

193. THE NATIVITY.

S. DE VOS.

The Virgin is seated, holding the Child, the Shepherds kneel to the left, a small boy being in front on the right, with his back turned ; a man in shepherd's dress, kneels holding a cloth to the fire, a boy in blue holds another cloth, and an Angel in amber drapery, whose head is turned towards the Virgin, is stirring some milk on the fire with a pair of long scissors ; a porringer and spoon lie by the side of the fire ; a ladder is placed against the pier of the dark arch in the background. Signed, near an earthen pitcher, "S. D. Vos."

Panel, 19 in. H. \times 27 in. W.

Cat. 1747. In the Lady's Dressing-Room, No. 3.

194. ST. ANTHONY HERMIT.

Half length, life size, to left, in a brown habit, the hood drawn over his head, reading a book held with both hands, a rosary hangs from the left wrist. Landscape seen through opening of cave to right, a rustic cross upright, to left.

Canvas, 39 in. H. \times 31 in. W.

Cat. 1747. In the Lady's Dressing-Room, No. 2.

195. LANDSCAPE WITH FIGURES.

Manner of BERGHEM.

In the centre a peasant girl spinning, another with her back turned is on her knees milking a goat ; a cow, a donkey, and sheep in the centre of the foreground. To the right, a cow and a grey horse, beneath a wooded bank with ruins. Towards the centre in the middle distance the ruins of an aqueduct ; open landscape to left.

Panel, $18\frac{3}{4}$ in. H. \times $27\frac{1}{2}$ in. W.

196. PORTRAIT OF A MONK.

Bust, life size, three-quarter face, to left, in a brown habit. Oval, with dark corners.

Pastel on paper.

WEST GALLERY BEDROOMS.

197. VIEW OF A MANSION WITH A DEER PARK.

The house is an extensive structure with wings, and has a dome in the centre. On

the first story is an open colonnade built on seventeen arches, the whole surmounted by a terrace, ornamented with statues. A group of tall trees to the right, and a herd of deer reposing in the centre of the foreground.

Canvas, $30\frac{1}{2}$ in. H. \times 52 in. W.

Above the cornice, at either end of the building, are the Portland arms; the building resembles Worksop Manor House.

198. LANDSCAPE WITH FIGURES.

J. MYTENS.

To the left, a group of eight figures on a hillock, close to a clump of trees, a lady in a red dress is offering a glass of wine to a gentleman with a musical instrument, a lady in a yellow dress seated, is turning over the pages of a music book, and another in a dark dress is looking over her shoulder, two others are seated on a slope, open wooded landscape to right. Signed, in left lower corner, "JOH. M."

Panel, $16\frac{1}{2}$ in. H. \times 24 in. W.

Cat. 1747. In the Lady's Dressing-Room, No. 9.

199. ABRAHAM DISMISSING HAGAR AND ISHMAEL.

J. MYTENS.

Hagar nearly in the centre, in a pale red dress, is weeping, she has a gourd-shaped bottle slung at her left side. Ishmael in a dark brown dress, holds her right in his, and clings to her skirts. Abraham is to the right, in a blue dress with pink sleeves, and yellow mantle; two other figures are seen at his back a little distance behind; some houses, and a tree on a bank, to the extreme right. To the left, a river with wooded banks. Signed to the right, on the earth-bank, "JOH. MYTENS."

Panel, $17\frac{1}{4}$ in. H. \times $24\frac{3}{4}$ in. W.

There is little doubt that this is the "Hagar and Ishmael turn'd out by Abraham," No. 7 in the Lady's Dressing-Room, Cat. 1747, although the painter's name is not mentioned. A picture catalogued as a "Landskip with a Conversation in the Stile of Pasterro," No. 9, refers to the companion picture.

200. MARGARET CAVENDISH HARLEY, AFTERWARDS DUCHESS OF PORTLAND, AS A CHILD.

D. 1785.

DEGARDE?

Full length, life size, standing to right; blue flowered-damask dress with silver lace round the skirt, embroidered white muslin apron, blue cap with white frilling, red and white shoes; black and white dog before her to right; architectural background, with a large flower vase in shadow to the left, and a smaller one to right, archway with court beyond, chequer pavement, high terrace, trees and sky.

Canvas, $42\frac{1}{2}$ in. H. \times $30\frac{1}{4}$ in. W.

There are four portraits of this lady as a child entered in the 1747 Cat.; this is the one mentioned as hanging in the third bedchamber: "No. 1, Whole Length, Dss.

of Portland when a child, abt 3 y^{rs} old, in a blue coat by a French painter." Degarde is probably the artist; there is a strong resemblance between this and the picture done about two years later that hangs in the State Dressing-Room.

- Wriothesley* *Ed Noel 1st E of Gainsborough*
201. LADY ELIZABETH NOEL, WIFE OF HENRY, 1ST DUKE OF PORTLAND. *Lilly?*

Bust, life size, three-quarter face, to left, in an oval. Amber dress, with wide sleeves and white chemisette, grey gauze scarf with yellow silk stripes across the breast, fastened with a large unset jewel to the left shoulder. A string of pearls form a knot in the centre of the bosom, pearl necklace, and large pearl drop pendants in the ears, dark hair curled on forehead, and gathered in clusters at the side of the head.

Canvas.

Lady Eliz. Noel was the eldest dau. of Wriothesley, 2nd E. of Gainsborough.

From Bulstrode. Two portraits of this lady hung there, Nos. 6 and 9, MS. List.

202. PORTRAIT OF A GENTLEMAN IN ARMOUR.

Bust, life size, to left, in an oval; armour damascened with gold, full wig, and cravat, collar with the Order of the Golden Fleece.

Canvas, 30 in. H. × 25½ in. W.

203. LANDSCAPE OVERLOOKING AN EXTENSIVE PLAIN.

In the centre is an old tree, nearly leafless, beneath which is seated a gentleman with a dog. A man in a red coat is pointing with his whip to the landscape, and a black and white dog is behind him; more to the left, a servant in blue livery is holding a brown horse by the bridle; to the extreme left, a mounted groom with a led horse. On the slope of the hill behind, two men are seen leading their horses down hill. A baggage train is descending by the road, clumps of trees are on the summit and slopes, and a flock of sheep; to the right is an extensive view over the low country with villages dotted about; warm afternoon sky.

Canvas, 24½ in. H. × 42 in. W.

The above landscape was probably painted for an over-door, and may be by Wootton.

204. SCOTCH LANDSCAPE.

A. W.?

In the low ground to the left is an ornamental garden and deer enclosure. A group of deer is seen on the hill to the left of the foreground; nearer the centre, a man is seated on a rocky ledge, drawing; behind him is a man with a black and white dog. Numerous figures in the low ground to right with plaids, and to the right a group of pack horses. In the middle distance is a considerable hill, with fortified buildings on

the highest crest to left; a town is built on the slope overlooking the valley and river to right; beyond the further bank, blue hills.

Canvas, 24 in. H. \times 43 in. W.

The initials "A.W." joined together are on one of the packs.

205. VIEW FROM PRAJA LOS SANTOS, LOOKING UP THE RIVER.

Canvas, 26 in. H. \times $35\frac{1}{2}$ in. W.

206. VIEW OF BELEM QUAY.

Canvas, 26 in. H. \times $35\frac{1}{2}$ in. W.

207. VIEW FROM THE CAPUCHIN CONVENT OF ST. ANTONIO.

Canvas, 26 in. H. \times $35\frac{1}{2}$ in. W.

208. VIEW OF THE CORN MARKET.

Canvas, 26 in. H. \times $35\frac{1}{2}$ in. W.

209. VIEW OF THE JERONIMO CONVENT, BELEM.

Canvas, 26 in. H. \times $35\frac{1}{2}$ in. W.

210. VIEW OF THE QUAY SUDRÉ.

Canvas, 25 in. H. \times 33 in. W.

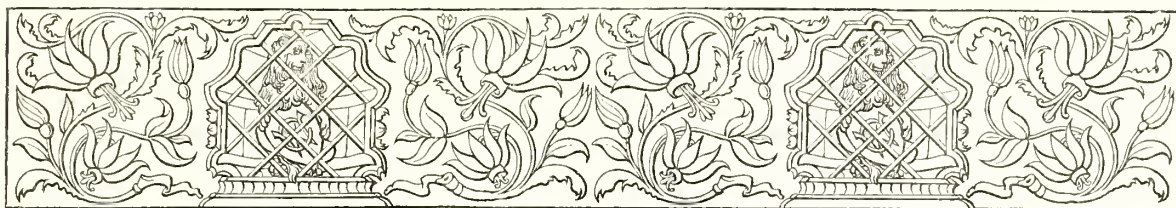
211. PORTO BRANDAO FROM THE SOUTH SIDE OF THE RIVER.

Canvas, $25\frac{1}{2}$ in. H. \times $35\frac{1}{2}$ in. W.

The four last-mentioned pictures hang in Lord Henry Bentinck's Rooms.



OXFORD WING.



BOUDOIR.

212.



IR PETER PAUL RUBENS. 1577—1640.

After RUBENS.

Bust, life size, to right, in a black cloak, wide black hat, point lace collar, and gold chain.

Canvas, $29\frac{3}{4}$ in. H. \times $25\frac{1}{4}$ in. W.

213. WOODED LANDSCAPE, WITH FOXES AND HARE.

J. SCHALCH.

A fox with a dead hare in his clutches, in the centre foreground; another fox is breaking through the fence to the right; open landscape with hedge, and willows to the right; on the left thickly wooded. Signed "SCHALCH FECIT."

Canvas, 19 in. H. \times 24 in. W.

Cat. 1831. Dining-Room.

214. LANDSCAPE WITH FIGURES.

A man in a slouched hat, on horseback, is riding away to the left, holding a dog in a leash, he is looking back towards a group of several dogs, one of which is held by a kneeling peasant, who is turning towards the open door of the cottage on the right, from which a boy is running. A pole from which hangs a cloth, extends from the house to a bare tree in the centre of the picture. Flat landscape background, and warm sky.

Copper, $12\frac{3}{4}$ in. H. \times 17 in. W.

The shadows are darkened by varnish, and the whole is much blistered and scaled.

Cat. 1831. Drawing-Room.

215. LADY SOUTHAMPTON. 1565.

Small half length, three-quarter face, to left, with her hands joined. Dull pink, silk and velvet puffed and slashed dress, cut square at the neck, she holds her fur gloves, decorated with gold buttons, in her left; a chain round her neck is caught up in front of the bodice by a jewel. Below the edge of the corset on the left breast is a

metal scroll, inscribed "THE EARLE OF SOUTHEAMPTON." Black coif and a band of the same colour as the dress in front, ornamented with pearls. Ruff and frilled cuffs, with gold and white edging; rings on two fingers of the right hand, and one on the left. Pale green background, inscribed, in upper right corner, "AETATIS 13. 1565."

Panel, 17 in. H. × 13 in. W.

Cat. 1831. Red Damask Dressing-Room.

216. PORTRAIT OF A BOY.

REMBRANDT, 1634.

Bust, life size, in an oval, three-quarter face, looking to the left, smiling, long reddish curly hair, black dress, and white shirt, grey background. Inscribed to the left, "REMBRANDT F. 1634."

Panel, 18 in. H. × 13½ in. W.

Cat. 1831. Drawing-Room.

217. PORTRAIT OF A MAN IN BLACK.

Italian School.

Bust, life size, leaning his head on his left hand, and looking towards the left.

The canvas was once smaller and has been added to all round. It now measures 30½ in. H. × 25¼ in. W. It originally measured about 22 in. H. × 16 in. W.

Cat. 1820. Dining-Room. "Old man leaning on his elbow, Titian." In 1831 it was still in the same room. In 1747 the rooms were differently named, but it does not appear to have belonged to the collection of the Countess of Oxford.

218. MAURICE, PRINCE OF NASSAU. 1557—1625.

MIEREVELDT?

Bust, life size, to right, in armour, bare headed, wearing a falling ruff, a silk scarf crosses the shoulder, dark blue ribbon round the neck, the scarf is a purple-red with yellow lights. Inscribed above the head on the dark background, "MAURICE PRINCE OF ORANGE."

Panel, 24¾ in. H. × 20 in. W.

Cat. 1747. South Dining-Room, No. 6. "Head upon board, Prince Maurice of Nassau in armour with an orange coloured sash and a blue ribbon round his neck."

A picture of this Prince was at Bulstrode, No. 18, probably the one now hanging in Grosvenor Place.

219. MARIE FRANÇOISE PERDRIGEON, MADAME BOUCHER, AS A VESTAL. 1717—1734.

After J. RAOUX.

Small whole length, facing to the left, in a white satin dress, standing on the step of a circular altar on which a fire is burning, the altar is inscribed "VESTA. P. R. QUIRITIV." With her right she is about to place a stick on the fire, and with the left lightly raised, touches the edge of her veil; a flying love holds a flambeau to the



NO. 216. REMBRANDT.
PORTRAIT OF A BOY.

altar flame, his left raised as if speaking. On the altar step is a rose-water dish and ewer, twined with a garland of flowers; loose flowers are also scattered over the step. Through an opening to the right is seen a garden with a statue and fountain. Curtain to right.

Canvas.

Engraved by C. Dupuis, 1736. The original picture, life size, is at Versailles. Etienne Paul Boucher was Secrétaire du Roy, the picture was designed to perpetuate the memory of his wife, who died at the early age of 17.

Exhibited at the Grafton Gallery, 1894. Cat. No. 173.

220. PORTRAIT OF A MAN.

Flemish School.

Bust, small life size, facing to the left, in profile, brown hair cut close, moustache, and pointed beard, grey cloak.

Canvas, 19 in. H. \times 15½ in. W.

Formerly attributed to Rubens.

Cat. 1831. Drawing-Room.

221. MISTY AFTERNOON LANDSCAPE.

J. SCHALCH.

A winding stream occupies the centre of the picture, a peasant girl is crossing a rustic bridge on the left, at the foot of a waterfall. A group of ruined buildings on the raised ground to left, in the middle distance. A large tree grows on the top of a bank to the extreme left, a group of goats and a sheep in the centre of the foreground; the stream is spanned by a stone bridge in the distance, low hills on the horizon. Signed in the centre foreground "J. SCHALCH FECIT."

Canvas, 30½ in. H. \times 41½ in. W.

222. BATTLE PIECE.

BORGOGNONE.

A party of horsemen riding into action, with drawn swords, whose backs are turned to the spectator, occupy the left of the composition; a partially destroyed tree is conspicuous in the foreground growing on a bank to the right, close to the margin of a stream, which is crossed in the middle distance by a rustic stone bridge; low hills and a town in the distance, seen above the heads of the figures.

Canvas, 29 in. H. \times 38½ in. W.

Cat. 1831. Dining-Room.

223. BATTLE PIECE.

BORGOGNONE.

A fight on the bank of a stream with swords and pistols, to the left. In the foreground is a riderless horse galloping away; in the middle distance to the left, a cavalier is plunging into the river; in the centre a soldier on horseback is attacked

by another on foot, to the right a stream with wooded banks, grey hills, and some buildings in the distance. The air is obscured by smoke.

Canvas, 29 in. H. \times 39½ in. W.

Cat. 1831. Dining-Room.

224. SEA PIECE.

WILLIAM VAN DE VELDE, THE YOUNGER.

In the foreground, five men are pushing a boat off, a sixth figure with a long staff, whose back is turned, dressed in a brown jacket and trousers, is wading out to the help of the others. To the left a stranded fishing boat with the anchor up; a little further off to the right is another boat conspicuous by a white sail with a darker piece of canvas added below, flying blue and white, and blue, red, and white pennants; two men are engaged with a sail. A third boat is lying off a strip of land to the extreme left, and a man, basket on back, is walking towards it. To the right, in the offing, is a war vessel, flying a red and white flag, firing a salute, in the centre distance, a rowing boat and other vessels. The sky, with a great bank of rolling clouds, occupies about three-fourths of the entire canvas.

Canvas, 14 in. H. \times 16¼ in. W.

Cat. 1747. In My Lady's Apartment. In the Lobby, No. 9.

Cat. 1831. Drawing-Room.

225. SLOOP IN A GALE.

WILLIAM VAN DE VELDE, THE YOUNGER.

The storm cloud dividing the sky, darkest to the left, overhangs almost in the form of an arch, the vessels driven before the wind; the sloop is seen near; beyond to the left, a vessel of war with sails close furled appears undisturbed by the gale, in the distance eight boats alternate, black, or white and ghostly, against the stormy sky.

Canvas, 12¼ in. H. \times 16 in. W.

Cat. 1747. In My Lady's Apartment. In the Lobby, No. 11.

Cat. 1831. Drawing-Room.

226. SEA PIECE, A CALM.

WILLIAM VAN DE VELDE, THE YOUNGER.

The composition is formed by a group of six boats, almost in a semicircle; nearest in the centre is a small boat being pushed off by two men, one, standing up in the boat, is engaged with an oar punting it off, and the other standing in the water, is helping. To the left, two men in another small boat are engaged with the crew of a fishing boat; another is seen beyond with its sails spread. To the right of the composition is a boat lying idle, two others are beached by a strip of sand in the middle distance. Clear blue morning sky. Signed, in the foreground, towards the right. "W.V.V." 1662?

Canvas, 13 in. H. \times 16½ in. W.

Cat. 1747. In My Lady's Apartment. In the Lobby, No. 10.

Cat. 1831. Drawing-Room.

227. PORTRAIT OF A MAN.

German School.

Half length, half the size of life, standing to left ; in a brown habit and black cap ; holding a breviary in a bag in his right, and a palm in his left. Square grizzled beard. A red cross (said to be that of a Prior of Jerusalem) on the breast. Grey-blue background.

Panel, $22\frac{1}{2}$ in. H. \times 17 in. W.

There is also a copy of this picture on canvas, not hung up, but described under No. 4 in the 1861 Catalogue.

228. WILLIAM III., PRINCE OF ORANGE, ON HORSEBACK. 1650—1689—1702.

Small whole length, facing to the right, in black armour, holding a baton in his right ; dun coloured horse with a white tail ; a brown and white dog runs by his side. Landscape background, divided by a curtain. In the low ground a battle is being fought ; to the left the figure of a man with a halbert followed by two others, whose heads are seen behind, one carries an orange-red flag.

Canvas, 28 in. H. \times $22\frac{1}{2}$ in. W.

229. CHARLES I. ON HORSEBACK. 1600—1625—1649.

After VANDYCK.

Small whole length, in black armour, on a white horse, resting his long marshal's baton on the saddle, he is bare-headed, his helmet is placed on a pedestal to the right, against which rests a shield with the Royal Arms of England, dark green curtain with gold fringe in the upper right hand corner. An archway through which the sky is seen occupies the background.

Canvas, 25 in. H. \times $15\frac{1}{2}$ in. W.

Cat. 1747. North Room, No. 33?

230. SACRIFICE TO SATURN.

FILIPPO LAURI.

A statue of the God is seen in the centre of the composition. To the right the high priest dressed in white, with a veil covering his head, is about to plunge his knife into the struggling heifer, held by a man with bare shoulders, in pale blue ; the heads of three spectators are seen behind to the left, a priest and two other figures, one of whom rests his hand on the back of a ram ; the nearest figure in the foreground in shadow, holds a vase ; a tree to the extreme left, dark grey sky.

Canvas, $11\frac{1}{4}$ in. H. \times $9\frac{1}{4}$ in. W.

231. SACRIFICE TO FLORA.

FILIPPO LAURI.

The statue of the Goddess, crowned with a garland and holding two others in her hands, stands to the left ; two figures in shadow kneel in the foreground ; one, a young girl with her right shoulder bare, offers a nest of young birds ; behind is a girl with a tambourine ; nearer the base of the statue two other figures are seated, one of whom

is arranging flowers. To the right the High Priest in white, with a garland on his head, offers a dove before a circular altar on which a fire is burning, six other figures kneel to the centre and right, with offerings of a bird's-nest and flowers; bushes to left, and tall trees to the right, form the background; blue sky.

Canvas, 11 in. H. \times 9 in. W.

232. REAPING, CALLED "RUTH AND BOAZ."

FILIPPO LAURI.

Open landscape with cornfield, the principal group occupies the right of the composition, two reapers are cutting the corn with sickles, attended by two women, gathering and carrying it, the youngest wears a broad straw hat. In shadow to the right a man is resting, drinking from a bottle; at the edge of the field in the distance other figures are seen. A tree in shadow to the extreme left, cloudy sky.

Canvas, 11 in. H. \times 9 in. W.

233. SILENUS WITH ATTENDANT FAUNS IN A LANDSCAPE.

FILIPPO LAURI?

To the left, half in the shadow of the trees, Silenus is seated in the lap of a faun, with his left on his shoulder, holding a large wine vase; behind to the left is another figure holding a wine cup, to the right two young satyrs are gambolling on the ground near a heap of fruit. In the middle distance a faun who has climbed a tree is gathering fruit, two others, a male and female, are reclining at the foot; through an opening in the trees, blue hills are seen.

Canvas, 11 in. H. \times $8\frac{3}{4}$ in. W.

234. PORTRAIT OF AN ARTIST.

GODFREY SCHALKEN?

A young beardless man, with slight moustache and long hair, working at a window; brown velvet cap, dark robe with loose sleeves, tight at the wrist, red vest, white handkerchief knotted round the neck; he holds a book in his left, on which his paper rests, he is drawing the head of a lady in red chalk, the hand rests upon the paper as he looks up at his sitter. The balcony, from which hangs a bird cage, is decorated with a bas-relief of children struggling, and is more than half covered by an orange-brown velvet cloak, with a triple row of velvet buttons and deep fringe; a tapestry curtain with a blue and red border, and dark leaves on a buff ground, is looped up to the right. Dark background, an easel and picture to right, an octagonal stone column and capital to the left.

Against the wall hangs some object, distinguished by red stripes; there would appear to have been a curtained window here, obliterated by the artist, and now visible from over cleaning. A signature on the stone to the left has been erased and another substituted. This in turn has been partially cleaned away, but the letters "KEN" appear to belong to the original signature.

Panel, $11\frac{1}{4}$ in. H. \times 9 in. W.

Cat. 1831. Drawing-Room. "Portrait of Greffier by Himself."



NO. 237. RIGAUD.
MATTHEW PRIOR.

235. THE FARRIER, OR, "LA FAMILLE DU MARÉCHAL."

PHILIP WOUVERMANS.

In the centre, a white horse, facing to left, whose head is held by a boy; the farrier, in a red cap, holds the near horse's fore-leg doubled across his knee. The head of the dismounted Cavalier is seen on the off-side; more to the right, a countryman in a slouched hat, mounted on a brown horse, with a sack across his saddle, watches the scene; a peasant woman with a bundle on her head is seen behind; to the left, the farrier's assistant in leather apron, holding the red-hot shoe with a pair of pinchers, emerges from a cellar in which the forge is situated, beneath a vine-covered cottage. A woman nursing a child, with another at her side, is seated on the wall of the steps leading up to the door of the cottage. To the left, a boy and girl with their backs turned, stand in the near foreground, looking on, and in the centre, is a group of cocks and hens, one of the latter white. To the right a girl and boy, the boy is holding a goat by a string, who is rearing and butting at a brown dog; distance of low grey hills to the extreme right, cloudy sky.

Canvas, 13 in. \times 16 $\frac{1}{2}$ in. W.

This is probably the picture engraved by Moyreau in 1741, then in the collection of Mons. Porlier, Maître des Comptes; the engraving (reversed as usual) said to be the size of the picture, measures 12 $\frac{3}{4}$ in. H. \times 17 $\frac{7}{8}$ in. W. Smith in his "Catalogue Raisonné" described it from the print, not knowing where the picture was.

236. THE DEPARTURE FOR THE CHASE.

PHILIP WOUVERMANS.

A lady, facing to the right, mounted on a brown and grey horse, extends her right hand to a child in red, with cap and feather, who is seated on the low stone wall of the steps leading to the house; the child is held by a nurse. In the background, his back turned to the spectator, is a man in a slouched hat, holding a long staff; a fawn-coloured dog reposes in the foreground, which is entirely in shadow; a little to the right, in the centre of the group, a man on horseback winds a horn; more to the right, a white horse is conspicuous, held by an attendant, whose legs only are seen; a cavalier is about to mount, he has his back turned to the spectator, and is dressed in a buff coat, with a game bag slung over his shoulder; other figures on foot and horseback are seen riding away, in the low ground to the right, attended by a dog. To the left is a vase of flowers on the wall of a garden, above which trees are seen, low dark hills to the right, cloudy sky. Signed with monogram in the lower left corner.

Panel, 13 in. H. \times 16 in. W.

Cat. 1831. Drawing-Room.

237. MATTHEW PRIOR. 1664—1721.

HYACINTHE RIGAUD, 1699.

Half length, life size, turned to the right, nearly in profile, he holds an upright book in his left, resting on a table; the hand, forearm, and book being in deep shadow. The effect is that of candle-light, but no light is seen in the picture; greyish-purple velvet coat open at the neck showing the shirt, a russet-coloured cloak across

the right shoulder, dark grey velvet bonnet with blue riband. Inscribed below in the left corner, "PRIOR."

Canvas, 36 in. H. \times 28 $\frac{3}{4}$ in. W.

On the back of the canvas should be inscribed "PEINT PAR HYACINTHE RIGAUD 1699 A PARIS," but it has been newly lined and the inscription covered. Engraved in the 1766 edition of Prior's "Poems on Several Occasions."

Cat. 1747. Alcove Dressing-Room, No. 7.

Exhibited at Manchester, 1857. Cat. No. 279.

BEDROOM.

238. JUDGMENT OF PARIS.

Salon, 17th century.
Italian School, 17th century.

Small whole length figures. Paris is seated to the left, leaning on his shepherd's staff, Venus is in the centre of the composition, attended by Cupid, Minerva to the right. Juno has already mounted her chariot and is about to depart, preceded by an amorino with a lighted torch, presaging the burning of Troy, above sits Jupiter on the clouds, Minerva holds a spear in her right, and the strap of her sandal with her left, an open book with an olive bough lies on the ground in front. Paris is in red, Venus in blue and white drapery, and Minerva in blue and violet.

Canvas.

239. JEAN BAPTISTE POQUELIN DE MOLIÈRE. 1622—1673.

CHARLES LEBRUN?

Three-quarter length, life size, facing to right, in a long black wig, holding a tablet ornamented with a wreath of flowers. Dark brown and gold brocade dressing-gown with blue lining; lace cravat and ruffles; he holds the tablet with his left hand and points to it with his right, which is resting on the table. The tablet is inscribed "LETOURDI" "LES DEPIT AMOREUX" "LES PRECIEUSES RIDICULES" "L'ECOLE DES MARIS." Red table-cloth and fawn-coloured curtain.

Canvas, oval.

From the tablet not being inscribed with the title of Molière's masterpiece, "Tartuffe," it may be supposed that this picture was painted before 1667. The comedy "L'école des Maris" was first played in Paris in 1661.

240. WILLIAM HENRY, MARQUESS OF TITCHFIELD, AFTERWARDS 4TH DUKE OF PORTLAND, AS A BOY. 1768—1854.

After SIR JOSHUA REYNOLDS.

Small full length, in a landscape, standing to left, in red.

Canvas, 12 in. H. \times 10 in. W.

Small copy from the original picture, which is in Grosvenor Square.



NO. 239. MOLIÈRE.

DRESSING-ROOM.

241. HEAD OF AN OLD MAN.

Bust, life size, to right, three-quarter face, brown habit.

Canvas.

242. ST. CHRISTOPHER CARRYING THE CHILD CHRIST.

DAVID TENIERS THE YOUNGER.

Moonlight, a pasticcio in the Venetian manner.

Canvas stretched on panel, $11\frac{1}{2}$ in. \times $7\frac{10}{16}$ in.

Marked on the back "C.R." and "PORTLAND."

243. CHRIST SLEEPING ON THE CROSS.

Bolognese School, 17th century.

Small whole length figure, the head to the left. Landscape background.

Canvas, 21 in. H. \times 28 in. W.

Cat. 1831. Little Drawing-Room.

244. AFTER THE BATTLE.

The General on horseback with his sword drawn, preceded by a foot soldier with a pike, appears to be viewing the field. In the middle distance, several officers are giving directions to subordinates. Bodies of horses and men encumber the foreground; a hill to the left with a bonfire at the foot; a low undulating plain in the distance with numerous figures.

Canvas.

STAIRCASE LANDING.

245. GENERAL IRETON. 1610—1651.

CORNELIUS JANSEN VAN KEULEN.

Bust, life size, to left, bare-headed, dark brown hair, parted in the centre, moustache, brushed up and turned back at the ends, and imperial, rather heavy eyebrows, the hair not curly, but turned a little at the ends; black silk slashed doublet, showing white beneath, over which falls a wide collar edged with broad point lace; an embroidered buff belt crosses the breast from the right shoulder; warm grey background.

Panel, $29\frac{3}{4}$ in. H. \times 24 in. W.

From the Northwick Collection, 1859. Sale Cat. No. 442. Purchased at the sale by Mr. Mathison for the 5th Duke of Portland.

246. WILLIAM, 1ST EARL OF PORTLAND AND HIS WIFE, WITH TWO ATTENDANTS. 1649—1709.

Full lengths, half life size, walking on a terrace, overlooking a garden, with two female attendants. The Earl is in a semi-classic dark blue military costume, embroidered with silver in the Venetian style of the end of the sixteenth century. Grey leggings, reaching below the knee and brown buskins; an orange-coloured mantle is fastened to the left shoulder, gathered across the loins and covers the right arm, which is extended, with the palm of the hand open; his long dark hair is curled, and parted in the centre, falling a little over the forehead and below the shoulders; he takes the Countess by the right, with his left hand, leading her towards the steps on the extreme right. The Countess wears a rich robe of dark purple-brown, silver, and yellow brocade, open down the front showing an orange-red petticoat, the short sleeves open to the shoulder show the white ones of lawn underneath, edged with lace, the upper edge turned back and fastened with a brooch, and ornamented with a jewelled band between the lace edges. A grey scarf is folded across the bosom, pearl necklace and bracelets; dark hair parted in the centre, and curled full at the ears, a long curl hangs over the left shoulder. With her left she gathers up her skirt, showing the toe of a jewelled slipper. The nearest attendant is in a dark dress, the other has a light veil head-covering. Two pedestals with stone vases to right, a recumbent sphinx at the top of the steps leading to the garden. A colonnade and a terrace with statues surrounds the garden court, in the centre is a fountain, flanked by two rows of cyprus trees; a group of buildings with a round tower, and blue hills seen beyond; warm evening sky. On the terrace in the foreground, a white and tan spaniel to left. Chequered pavement.

Canvas, $57\frac{1}{4}$ in. \times $74\frac{3}{4}$ in. W.

247. JOHN FLETCHER THE DRAMATIST. 1576—1625. CORNELIUS JANSEN VAN KEULEN.

Bust, life size, to right, in oval frame. Dark grey doublet with black spots, falling ruff edged with point lace. Long curling brown hair, parted on the right side of the head and raised above the forehead, pointed beard and fair moustache. Grey background. Signed, outside the oval, in the right lower corner, "CORNELIUS JOHNSON. FECIT. 1625."

Panel, 27 in. H. \times 20 in. W.

From the Northwick Collection, 1859. Sale Cat. No. 431.

Exhibited at the Shakespeare Centenary Exhibition, 1864. Cat. No. 47.



No. 246.

WILLIAM, 1ST EARL OF PORTLAND, AND HIS 1ST WIFE, ANNE VILLIERS.



NO. 247. JANSEN.
JOHN FLETCHER.

DINING-ROOM LOBBY.

248. MARIE THÉRÈSE D'AUTRICHE, WIFE OF LOUIS XIV. 1638—1683.

Three-quarter length, life size, seated to left, blue velvet dress and mantle, powdered with gold fleur-de-lis, the mantle lined with ermine, the bodice open in front and fastened with jewelled clasps, has an under vest of ermine, terminating in a trefoil-shaped point below the waist; the half sleeves, slashed with ermine and looped with a jewelled clasp, in the same fashion as the bodice; the white under-sleeves are ornamented with a string of pearls, and edged with lace; the right arm rests on her lap, the left raised to a jewelled brooch, set in the centre of the broad lace which edges the low bodice, pearl necklace, pearl and diamond pendants; a small gold and jewelled crown is set on the back of the head; pale blonde hair, drawn back from the forehead, leaving a thin fringe with a single small curl in the centre. Chair covered with yellow watered silk; a glimpse of dark sky and hills, seen above a balcony to right; table in front, with cover of crimson and gold brocade.

Canvas.

249. MARIE ADÉLAÏDE DE SAVOIE, DUCHESSE DE BOURGOGNE, MOTHER OF LOUIS XV., WITH A BLACK ATTENDANT. 1685—1712.

Three-quarter length, life size, facing to right, standing, her left thrown over the back of a white, long-haired spaniel, which is held in the arms of a young negress, with her right she holds a blue scarf, which is fastened to the left shoulder; the upper skirt of her dress is pale crimson, and a scarf of the same colour is thrown across the bodice which is of cloth of gold; a scarf and bow of the same at the waist, ornamented with two jewelled buttons; the upper part of the bodice is white lawn, the same as the sleeves, which are looped up with a gold band, and edged with a narrow gold border, a garland of flowers encircles the neck of the dress. The junction of the upper and lower part of the bodice is concealed by a pink scarf thrown across; the under skirt is a warm purple colour; grey powdered hair, raised from the head with curls on the temples, roses and daisies with a few leaves, are set at the top and side of the head. The negress is dressed in red, with a purple and gold striped cloth, fastened in front with a gold button, red turban lined with gold cloth, red aigrette, and pearl necklace. She is looking up in the face of her mistress, holding the fore-paws of the dog with both hands. A wooded bank in the background to the left, sky and hills beyond; to the right above the head of the attendant is seen a close cut hedge like a wall.

Canvas.

250. ANNE MARIE LOUISE D'ORLÉANS, DUCHESSE DE MONTPENSIER, DAUGHTER OF GASTON DUKE OF ORLEANS, BROTHER OF LOUIS XIII. 1627—1693.

Three-quarter length, life size, standing to left, in white satin dress, the left hand raised. A red ribbon, terminating in a bow with a jewel, encircles the arm; the front of the dress is decorated with pearls and jewels set alternately, descending to the point of the bodice, and branching towards the insertion of the sleeves, which are decorated in the same fashion. A band of pearls also divides the broad lace ruffles of the sleeve, pearl ear-pendants of four pear-shaped drops, and pearl necklace, the blonde hair is drawn back from the forehead, leaving a row of short curls in front, and fastened in a small closely-plaited chignon with bunches of side curls, above which is set a thin red silk cord; a similar knot in the form of a bow, decorates the front of the light grey kerchief with gold stripes that drapes the shoulders, fastened with a jewelled octagonal brooch. On the table in front is a large basket of flowers, hiding the right hand and fore-arm; gold brocade table cloth. Garden background, with distant blue hills. A laurel tree to the right, and yellow curtain.

Canvas.

251. FRANÇOISE ATHÉNAÏS, MARQUISE DE MONTESPAN, AND MADLLE. DE BLOIS?

Three-quarter length figures, life size, Madame is seated to right, nearly full face; her right hand placed on the shoulder of the child, who is standing by her side; her left rests on a ledge of earth; the child, seemingly a boy, holds a shield in the right hand, the left is extended towards a plumed helmet and short sword placed on the bank to left. The lady is in a loose blue robe fastened with a gold girdle; grey powdered hair. The child's dress is dark grey-green, the sleeve looped up showing the yellow lining; pink floating scarf; dark landscape background, a ruined tower to right, on a hill washed by the sea; ruddy light on the horizon.

Canvas.

If this picture represents the Marq. de Montespan, the child is likely to be one of her sons; Louis Auguste, Duc du Maine, or Louis Alexandre, Comte de Toulouse.

252. MADAME DE LA VALLIÈRE?

Three-quarter length, life size, standing to right; nearly full face; white silk brocade dress, red velvet cloak, looped on the shoulder and lined with ermine, white sleeves to chemisette looped up at the elbow; the bodice is looped with emeralds and rubies set in gold, emerald shoulder clasp, pearl pendent ear-rings, a sprig of jessamine in the hair, pale powdered hair; she holds a sprig of jessamine in her right hand, the left rests on a crown surmounted with orb and cross on a gold cushion; green table cloth, dark curtain with gold border to left, garden to right with a terraced court above which trees are seen.

Canvas.

253. MARIE ANNE DE MAILLY-NESLES, DUCHESSE DE CHÂTEAURoux ? AS DIANA, WITH CUPID, IN A LANDSCAPE. 1717—1744.

Full length, life size, reclining, her right arm resting on a bank, a bow and sheaf of arrows by her side; Cupid flying brings her his own quiver. She turns to the right to Cupid, who is flying towards her, her right on her bosom, and her left pointing to the sheaf of arrows by her side, to which a red ribbon is attached, that held by Cupid has a blue one. The Duchess is dressed in a loose saffron-coloured robe, lined with white silk, cut square at the neck and edged with lace; the loose hanging sleeves of blue silk are looped up below the shoulder with gold brooches set with rubies, showing the lace-edged sleeves of the chemisette; the gown sleeves have a broad border of open gold lace, the end of the left sleeve is drawn across the knees, and a bow with a crimson velvet handle is lying on the edge of the drapery, the white silk lining of the dress only shows at the hem; the feet are encased in gold sandals set with carbuncles and pearls, the right knee is slightly drawn up, and the left leg rests upon the right foot. Her pale brownish hair is divided in the centre, and arranged in masses of short curls on either side of the head, one long lock falls over the right shoulder; pearl pendant ear-rings and necklace. Cupid has dark hair, white wings, and a purple-crimson scarf passing over his right shoulder. Through an opening in the wood to the right are seen the banks of a river, a distant city, blue hills and sky, a warm light on the horizon, the foreground is studded with daisies.

Canvas.

254. JEANNE ANTOINETTE POISSON, MARQUISE DE POMPADOUR. 1721—1764.

Three-quarter length, life size, seated to left, pale purple flowered-silk dress, cut square at the neck and edged with lace, the front of the bodice is covered with blue-green bows, set close together, similar bows fasten the lace ruffles. She holds a silk-winder in her left, and is winding the silk on a star-shaped card from an ivory winder covered with orange silk, fastened to the inlaid work-table in front of her. A lace handkerchief tied under the chin with dove-coloured ribbon covers the grey powdered hair, a miniature set in brilliants is attached to a dark ribbon on the left wrist. Chair with gilt frame; warm grey background.

Canvas.

LOBBY.

255. CHARLES I. AND HIS QUEEN, HENRIETTA MARIA.

After VANDYCK.

Half-lengths, life size, standing; the King on the left, facing to right, nearly in profile, in a grey doublet embroidered with gold; he takes a wreath from the Queen,

who holds in her left a branch of olive, she is dressed in white with red bows and ribbons. Grey background and red curtain, looped up. The King wears a long lock of hair on the left side, falling over ruff to the shoulder; he wears the Garter ribbon; the left hand is not seen.

Canvas, 36 in. H. \times 61½ in. W.

A copy of a picture that has been engraved; another example on a smaller scale belongs to the Duke of Sutherland.

STATE BOUDOIR.

256. MARIE JOSÈPHE DE SAXE, 2ND WIFE OF THE DAUPHIN (1731—1767), WITH HER SON, LOUIS JOSEPH XAVIER. 1751—1761. TOCQUÉ.

Three-quarter length, life size, seated to right; red and gold brocade dress, blue velvet mantle, embroidered with fleur-de-lis at the hem, and lined with ermine; collar of pearls with brilliant pendant, a girdle of pearls at the waist; red, yellow, and white flowers set in her dark hair, with her right she holds the hem of her mantle, on which is seated a white smooth-haired terrier; with her left she caresses a brown and white spaniel held by her son, who is dressed in a brown velvet, fur-lined coat, and is looking up at his mother, holding the dog's fore-paw with his right. Gold brocade curtain background.

Canvas.

Marked on frame "CABINET DE LOUIS XV. PAR LOUIS TOCQUÉ EN 1734." This date must be wrong, or the personage represented is wrongly named.

257. MARIE ANNE DE MAILLY-NESLES, DUCHESSE DE CHÂTEAUXROUX. 1717—1744.

NATTIER?

Half length, small life size, to left, pale greenish-grey satin dress, embroidered with gold sprays, cut low in front and edged with fine lace, a garland of flowers passes round the back of the neck and falls over the right shoulder to the front of the dress, the left sleeve is looped up with a diamond band, showing the lace-edged lawn sleeve beneath, a tea-rose coloured scarf is thrown over the right shoulder and gathered in a knot at the left, where it is fastened by a jewel; powdered hair, with yellow flowers on the left side of the head, background a warm-grey wall, with a pilaster to left.

Canvas.

258. SYLVIA, ACTRICE CÉLÈBRE.

DE TROY FILS.

Three-quarter length, life size, standing to left; pink and grey shot-silk dress, greenish-yellow floating scarf; blue kepi, embroidered with silver and pearls, in which



NO. 256. TOCQUÉ.

MARIE JOSÈPHE DE SAXE AND HER SON.



NO. 257. NATTIER.
DUCHESS DE CHÂTEAUROUX.



NO. 258. DE TROY, FILS.
SYLVIA, ACTRICE.



No. 261.

MADAME DU BARRY.



NO. 262. DROUAI.
MADLLE. DE BLOIS, PRINCESSE DE CONDÉ.

is struck a sprig of jessamine ; a garland of jessamine and other flowers encircles the waist ; the bodice is fastened with jewelled clasps, and similar buttons loop back the sleeves ; bodice and sleeves are trimmed with silver embroidery, and edged with silver fringe. She is gathering flowers with her right from a plant in a wooden tub, and holds the gathered flowers and leaves in the folds of her scarf with the left, dark purple curtain, and dark grey background, powdered hair and dark eyebrows.

Canvas.

Exhibited at the Grafton Gallery, 1894. Cat. No. 52.

259. LOUIS THE DAUPHIN, ELDEST SON OF LOUIS XIV. 1661—1711. After RIGAUD.

Bust, life size, to right, three-quarter face in armour, within an oval, powdered wig, lace cravat and blue ribbon ; sky background.

Canvas.

Portraits of Louis the Dauphin, and Louis XIV., entered in the Catalogue of 1820, were in the Horsemanship Bedchamber and attributed to Rigaud. They were still there in 1831, but whether these, or the two pictures now in the Nursery, it is difficult to say.

260. LOUIS XIV. 1638—1715. After RIGAUD.

Bust, life size, standing to left, within an oval, buff-coloured coat, laced with silver, breast plate ; dark wig, white lace cravat, red shoulder straps embroidered with gold and red belt ; a blue scarf crosses the breast, the right arm is extended, and the left hand, which is gloved, rests on the hip : sky background.

Canvas.

261. MADAME LA COMTESSE DU BARRY. 1746—1793.

Three-quarter length, life size, facing to left, standing. White dress of silver brocade, the lace-edged sleeves looped up at the elbow with a jewel, and ornamented with roses ; the front of the bodice and the skirt, are decorated with flowers and green leaves ; a blue floating scarf, the end of which is seen at her back, passes beneath the right arm, and encircles the figure ; in the folds lie the flowers which she is gathering with her right, from an orange tree set in a brass vase, to the left of the picture. She holds a scarf with her left. Dark eyes and eye-brows, grey powdered hair, set with a few flowers, dark grey background.

Canvas.

262. FRANÇOISE MARIE DE BOURBON (MADLE. DE BLOIS), PRINCESSE DE CONDÉ. 1677—1749. F. H. DROUAIS.

Three-quarter length, life size, seated to left, in a gold chariot, nearly full face ; white brocaded silk dress, lined with blue, low on the left shoulder showing the chemise ; the blue lining of the bodice crosses the bosom like a ribbon, a rose-coloured scarf nearly covers the left arm and passes under the right, which is

extended, holding a glass bottle, from which the water descends to earth; her left hand is placed on the shoulder of Cupid, or Hymen, who holds a lighted torch, his lower limbs are enveloped in blue-green drapery. Sky background, with dun-coloured clouds. The hair of Madlle. de Blois is dark, two violets are placed on the left side near the top of the head.

Canvas.

STATE BEDROOM.

263. PRINCESS OF WALES.

DESANGES.

Three-quarter length, life size, the hands clasped in front; white dress and white lace shawl, plain gold bracelets and locket; background, a wall, sky to left, gauze curtains, lily to left.

Canvas.

Purchased from the artist by the 5th Duke of Portland.

264. PORTRAIT OF A LADY.

Manner of WISSING.

Three-quarter length, life size, seated, nearly full face, the head slightly inclined to the left; dress, dull fawn-colour, open to the waist fastened with a brooch; laced chemisette, ornamented with a string of pearls and gems, two clasps fasten the sleeve on the shoulder; blue mantle with heavy gold fringe. She is seated on a stone bench holding a bunch of flowers in her right, the left elbow rests on a ledge. Garden background with a terrace, and row of plants in pots on the broad step beneath. Dark curtain and fluted column to left.

Canvas.

STATE DRESSING-ROOM.

265. MARGARET CAVENDISH HARLEY, AFTERWARDS 2ND DUCHESS OF PORTLAND, AS A CHILD.

DEGARDE, 1717.

Full length, nearly life size, seen in front, the head slightly turned to the left; white and gold flowered-silk dress, lace bodice, cuffs and apron, lace cap, ornamented with purple and white bows of silk ribbon; she holds with both hands a blue ribbon to which is attached in the centre a garland of flowers, from which a few petals have fallen at her feet; to the right is a brown and white spaniel. Architectural background with

column to left; beyond the archway, to right, is a low terrace wall and trees. Inscribed at the foot of the canvas, "MISS MARGARET CAVENDISH HARLEY 1717."

Canvas, $49\frac{1}{2}$ in. H. \times 40 in. W.

Margaret Cavendish Harley, only daughter and heir of Edward, 2nd Earl of Oxford, married William, 2nd Duke of Portland in 1734.

Cat. 1747. In the 4th Bedchamber, No. 2.

BEDROOM.

266. PORTRAIT OF A CHILD.

English School.

Small whole length, seated on the ground, on dove-coloured drapery; white low-necked frock; bare legs and feet, and light hair; she extends her left hand to a white dove, perched high up on a blue cloth to the right. On the ground to left is another dove; curtain background; garden seen through opening to left.

Canvas, 14 in. H. \times 12 in. W.

A portrait of the early part of this century, probably by the same hand as No. 283 in this Catalogue.

267. VENUS AND CUPID IN A LANDSCAPE.

Bolognese School.

Venus is seated on a bank, to the left, on some crimson drapery, wiping her feet with a cloth; Cupid is at her feet looking up and extracting an arrow from his quiver. A pool of water in the foreground, a high wooded bank to the left, and open landscape with blue hills to the right.

Canvas, 28 in. H. \times $22\frac{1}{2}$ in. W.

The figure of Venus is imitated from a print after Raphael by Marc Antonio.

STAIRCASE.

268. BIRDS IN A LANDSCAPE.

JAMES BOGDANI.

A red macaw, and a green parrot, are perched on the branches of a tall tree to left, a pair of crested ducks are on the bank of a pond at the foot; to the right in the foreground three ducklings are wading and swimming, a long-tailed duck on the bank to the right appears to be walking away from the parrot, who is objecting to his presence; open landscape to right. Signed in the left lower corner "BOGDANI."

Canvas, $49\frac{1}{4}$ in. H. \times $40\frac{3}{4}$ in. W.

Cat. 1747. Dressing-Room, Upper East Apartment, No. 4. "Ducks and Macaws." Bogdani.

269. BIRDS IN A GARDEN.

MELCHIOR D'HONDEKOETER.

The principal group consists of a pair of ducks and seven ducklings, in a tank to the left in the foreground; five of the ducklings are in the water, and two are on the near bank to right, at the foot of a large tree near which sits a toad. On an upper branch are a pair of blue and purple doves near a bird in flight, another is perched on some broken timber below; towards the centre of the composition is a stone pier, surmounted by a terra-cotta vase with figures in relief. Beyond the wall grow hollyhocks and roses, against a background of foliage. To the left is a garden court, with a high wall pierced by a door, above which is a duck in flight. In the centre of the court is a marble fountain composed of figures; various species of ducks, a turkey, and other birds are walking about; through an open door is seen the garden of the house that towers above the wall, a swallow in the sky. The signature, nearly erased, is on the wall of the tank, near the centre.

Canvas, 67 in. H. \times 53½ in. W.

There are two other Hondekoeters in the Library of "Peacocks," but this is probably the one entered in the 1747 Catalogue. "Upper East Apartment. In the Dressing-Room, No. 7. Fowls."

Cat. 1831. Ante-Room to Little Dining-Room.

LANDING.

270. LANDSCAPE WITH VIEW OF A PLAIN.

J. WOOTTON.

In the middle distance, three horsemen are watering their horses at a stream, two on the near bank, the third on the opposite side; above a mound to the left are two peasants with dogs; in the foreground a pack-mule covered with a red cloth, followed by a white horse with a blue covering, a man and a dog; another dog is trotting in front on the off side of the mule; in the centre of the composition rises a hillock overlooking the plain, which extends in horseshoe form to the right, bordered with low hills; tall trees to left. Signed on a rock to right "J. WOOTTON."

Canvas.

In the 1747 Cat. several landscapes by Wootton are mentioned, two hung in the vestibule, Nos. 10 and 11, they are merely noted as "Landskips," and were probably pendants. There were three "Newmarket" Landscapes, all hanging in the same vestibule, and a fourth in the Dressing-Room. A "Landscape" also hung in the South Dining-Room, No. 2. There were five in the South Drawing-Room, one over the glass, two over the west doors, and two over the other doors. Views of "Richmond" and "Boxhill" in the second Bedchamber, a "Landskip" in the Dressing-Room, a "View of the seat of Lord Clinton in Cornwall," and the "Course at Newmarket with the crowd."

271. MOUNTAINOUS LANDSCAPE.

ROSA DA TIVOLI.

A waterfall to the left; above the plateau in the middle distance rise blue mountains; in the foreground a herd of goats with a bull and a brown calf, attended by a dog, lying on the ground to left.

Canvas, 67 in. H. \times $41\frac{1}{4}$ in. W.

Cat. 1831. Dining-Room.

272. LANDSCAPE WITH SHEEP AND CATTLE.

ROSA DA TIVOLI.

A town on a high hill to the left, and beyond a break in the hills to the right, distant blue hills.

Canvas, $67\frac{1}{2}$ in. H. \times $41\frac{1}{4}$ in. W.

Cat. 1831. Dining-Room.

NURSERY PASSAGE.

273. LANDSCAPE WITH FIGURES.

In the foreground a man is seated on a stone altar, or pedestal, drawing; near him are grouped five other figures, one seated at a bench; nearer to the right are two other figures, one standing, and the other in a red cloak, reclining near a fragment of an architectural cornice. Right and left, at a little distance, are two figures in a boat, and two others on the bank of a stream, that flows through the wood on the right beneath a hill in the centre of the picture; on the hill stands a town, above this rises a bare rocky mountain. To the left, beyond a group of tall trees, is an open, undulating, richly-wooded country, closed in the distance by blue mountains.

Canvas, 44 in. H. \times $55\frac{1}{2}$ in. W.

274. BROWN AND WHITE HUNTING DOG.

SAWREY GILPIN.

Running to left, tall trees and open landscape, a wood to the right. Signed to the left "S. GILPIN." 1773.

Canvas, 61 in. H. \times $71\frac{1}{2}$ in. W.

275. A BROWN WOLF.

J. WOOTTON.

Life size, seated to left, the head turned, looking over its shoulder, landscape background with hill to right.

Canvas, 50 in. H. \times $40\frac{1}{2}$ in. W.

Cat. 1747. Vestibule, No. 2.

276. A BROWN AND WHITE ANTELOPE, IN A LANDSCAPE. J. WOOTTON.
Life size, to right, black twisted horns. Fir trees in background.
Canvas, $49\frac{1}{2}$ in. H. \times 40 in. W.
Cat. 1747. Vestibule, No. 5.

NURSERY.

277. JEAN BAPTISTE COLBERT, MARQUIS DE SEIGNELAY. 1619—1683. CHAMPAIGNE?
Three-quarter length, life size, seated to the left, with his right hand lying open on a table covered with a red cloth in front of him, on which are some folded papers and a brass bell. His left hand rests on the arm of the chair, which has a red leather back, ornamented with cup-shaped knobs and brass nails; he wears a loose black robe trimmed with black lace, falling collar edged with deep lace, lace ruffles, full blonde wig, and small moustache. Dark background, curtain with bullion fringe.
Canvas.
278. LOUIS THE DAUPHIN. 1661—1711. HYACINTHE RIGAUD.
Bust, life size, to right, in armour, powdered wig, lace cravat and blue ribbon. Inscribed on background to right "LOUIS DAUPHIN."
Canvas, oval, 29 in. H. \times $23\frac{1}{2}$ in. W.
From Bulstrode, No. 3?
279. LOUIS XIV. IN ARMOUR. 1638—1715. HYACINTHE RIGAUD.
Bust, life size, to left, in armour, dark full wig, white lace cravat, red velvet lining to breast-plate, blue ribbon over right shoulder. "LOUIS XIV." is inscribed on the background to the left.
Canvas, oval, 32 in. H. \times $25\frac{1}{2}$ in. W.
This appears to be an original picture, a "pentimento" is visible beneath the shoulder pieces where the scalloped edge of a buff coat has been painted.
From Bulstrode, No. 2?

YELLOW BEDROOM.

280. LADY HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD, ON HORSEBACK. J. WOOTTON.
Small whole length. The Countess in a scarlet and silver habit with white silk facings, and black hat, is seated on her favourite dun mare, riding to left; the horse-

trappings are red ; in her right she holds a silver-mounted whip, the reins with her left. By her side is a running footman bearing a cane, in blue and white livery, white hose and knee breeches, and a black jockey cap laced with silver cord ; the groom behind is in blue livery and mounted on a dark brown horse.

Canvas, 30 in. H. × 25 in. W.

Cat. 1747. In the Lady's Dressing-Room. No. 8. "L^{dy}. Oxford on the Dun mare, wth the running footman & groom, sm^{ll} fig^s. Wootton."

281. THE DAUPHIN, LOUIS XVII. ? IN A LANDSCAPE.

DUVIVIER ?

Small full length standing, to right, an open book in his right hand ; red Hussar uniform embroidered with gold lace, blue and gold sash, short cloak with blue lining edged with fur, a scarlet cloth depends from fur cap, black hessian boots ; left arm resting on stone pedestal, that serves as a base for two busts ; on the nearer one is inscribed "I. I. ROUSSEAU," and on the other can be read "C. DANTA . . . ?" Near the busts lies a pile of open music books, and on the pedestal is engraved "VIXERUNT MIRA CONCORDIA." Tall trees and rose-bush to right, open landscape with river to left, and a monument under some poplar trees on the further bank of the stream. The signature "DUVIVIER ?" to the right in the lower corner.

Canvas.

282. A MAN SINGING.

Half length, to left, life size, seated, beating time with his right hand raised, the left closed and resting on the table before him, on which lies an open music book supported by another, his lute lies across his knees, with the handle resting on a red cloak, which is thrown across his left arm ; grey slashed doublet, red cap, and white ruffles ; dark background.

Canvas.

This picture is mentioned amongst the principal pictures at Welbeck in a county history of the early part of this century as a "Spanish Gypsey singing to the Guitar."

283. CHILDREN AT PLAY.

English School.

Small whole length figures of five children at play ; one boy is mounted on the back of the other, who is on all fours to the right ; the three girls form a separate group to the left ; in the centre, one is standing holding a doll, another is seated with a basket of grapes on her lap, holding out a bunch to the youngest, who is running towards her ; all three are in white frocks. Couch and flower-stand with geraniums to the right, landscape seen through window to left, grape vine above.

Canvas.

Apparently by the same painter as No. 266 in this Catalogue.

DUKE'S STUDY.

284. MADAME LA COMTESSE DU BARRY. 1746—1793.

Half length, life size, to left; white dress; a garland of artificial flowers in the hair, which is raised and powdered; frilling round neck, and bows to sleeves are all white; pearl bracelets and necklace; she holds a garland of roses in both hands, the right elbow raised. Sky and landscape background. Inscribed "COMTESSE DU BARRY A 16 ANS."

Canvas, oval.

BILLIARD ROOM.

285. PORTRAIT OF A GENTLEMAN, ON A WHITE HORSE.

GEORGE STUBBS, R.A.

Small whole length, to right, coffee-coloured coat, leather knee breeches, and top boots, black cap; standing, to right, is a groom in a green hunting coat, yellow waistcoat, top boots and black jockey cap, a whip under left arm; a stable boy is leading a brown horse to the left; a couple of dogs in the foreground; background a view of the Welbeck Riding School to left, trees to right. Signed "GEO: STUBBS PINXIT."

Canvas, $40\frac{1}{4}$ in. H. \times $49\frac{1}{2}$ in. W.

286. WILLIAM HENRY, 3^D D. OF PORTLAND AND LORD EDWARD BENTINCK, IN A LANDSCAPE.

GEORGE STUBBS, R.A.

Small whole length figures; in green coats, grey waistcoats, knee breeches, and top boots; a groom in a blue and white striped waistcoat, knee breeches, white stockings, and black jockey cap, is leading by the bridle a chestnut horse towards a leaping bar; one gentleman is resting on the rail of the bar, holding a stick in his right, he turns to the gentleman behind, pointing to the horse while speaking; the second, who is the elder of the two, has a plain black hat; the other's is laced with silver; the elder whose right hand rests on his stick places his left on the shoulder of the young man in front; round his arm are the reins; both wear spurs. To left stands a black horse, saddled, a black and tan spaniel in foreground, near a saddle. Signed "GEORGE STUBBS" to right.

Canvas, $40\frac{1}{2}$ in. H. \times $50\frac{1}{4}$ in. W.

CHARLES II. AS PRINCE OF WALES. 1640.

FRANCESCO FANELLI.

Bronze bust, in armour; to right, the head slightly raised, long hair, plain collar; the breast-plate and shoulder-pieces are richly engraved. Inscribed on the pedestal, "CAROLUS PRINCEPS/ WALLIAE/ 1640/ FRANCUS/ FANELLIUS FLORENT /INUS, SCVLPTOR MAGNE BRI/ REGIS."

There is a bronze bust of Charles I. by Fanelli in the National Portrait Gallery. Cat. 1747. Chapel Lobby.

LOBBY.

287. THE STARTING POST, NEWMARKET.

J. WOOTTON.

Canvas, 37 in. H. × 58 in. W.

288. THE WARREN HILL.

Canvas, 60 in. H. × 84½ in. W.

289. THE WATERING PLACE.

Canvas, 38 in. H. × 61 in. W.

Cat. 1747. Vestibule Nos. 3, 4, and 12.

PASSAGE TO UNDERGROUND GALLERY.

290. A BAY HORSE to left, light mane and long tail; a white dog hunting a grey hare in the foreground; to right, an attendant in black jerkin, trunks, and stockings; grey square beard and short hair; right hand gloved, holding a red cord, left in pocket, holding glove. In the background a gabled house (Welbeck) and park.

Canvas, 74 in. H. × 91 in. W.

291. A BAY HORSE to left, view of Welbeck Abbey in background, with numerous figures, landscape, and hills.

Canvas.

Exhibited at Manchester, 1857. Cat. No. 56, p. 209. It is catalogued, curiously enough, amongst the miniatures, but was hung in another gallery.

292. THE COUNTESS OF OXFORD'S DUN MARE, WITH THORNTON THE GROOM.

J. WOOTTON.

The Dun Mare to right, held by Thomas Thornton, the groom, in blue livery ; a whip in his left. Landscape background, hill to left and tall tree.

Canvas, 106 in. H. × 132 in. W.

Cat. 1747. Great Hall, No. 1.

293. ARAB HORSE, WITH ATTENDANT IN A LANDSCAPE.

J. WOOTTON, 1724.

White Arab horse, with Eastern attendant in red, wearing a turban, leaning on a low wall to right ; a greyhound seated in the foreground, landscape background with architecture. Signed on wall to right, "J. WOOTTON FECIT 1724."

Canvas, 40 $\frac{3}{4}$ in. H. × 50 $\frac{1}{2}$ in. W.

Cat. 1747. Vestibule No. 8. "The Bloody Shoulder'd Arabian Horse, sent over f^m Aleppo, by Mr. Nathaniel Harley, wth the Turk & his Dog."

Exhibited at Manchester. Cat. No. 9. Modern Masters.

294. DUN MARE, WITH ATTENDANT IN A LANDSCAPE.

J. WOOTTON.

A Dun Arab to left, held by an Eastern attendant in blue, with red cap. In the foreground are lying a crimson saddle and stirrups, a blue bow, a quiver of arrows, and a scymitar. A Pyramid is to right, palm tree to left, and a view of the desert and pyramids in the background.

Canvas, 84 in. H. × 68 in. W.

Cat. 1747. Steward's Parlour, No. 2.

295. LANDSCAPE WITH THE COUNTESS OF OXFORD HUNTING THE HARE ON ORWELL HILL.

J. WOOTTON.

The Countess in a green and silver habit on a dun mare, and a gentleman in scarlet on a brown horse ; on the left hand of the Countess is a trumpeter and two huntsmen, two other figures riding behind. In the foreground is a boy in blue with a hare slung over his shoulders ; a shepherd to right, taking off his cap as the Countess passes. The hare is to the right. In the distance is a huntsman, who has lost control of his horse, and two running footmen ; the brow of a hill to left, the hounds in full cry ; view of a distant country.

Canvas, 83 in. H. × 116 in. W.

Cat. 1747. Great Hall, No. 3.

296. LANDSCAPE WITH THE COUNTESS OF OXFORD HAWKING IN WIMPOLE PARK.

J. WOOTTON.

The Countess in a scarlet and gold habit, attended by running footmen in blue and white livery. The central group consists of a falconer, a clergyman, and a

gentleman, all on horseback; two other figures in blue to right, and an attendant with a led horse. Below the hill are other falconers on horseback, and to the extreme left a horseman riding towards the others; several spaniels are playing about in the foreground. An extensive view over the low country.

Canvas, 85 in. H. × 120 in. W.

Cat. 1747. Great Hall, No. 2.

297. MARINE VIEW. THE ISLAND OF ST. NICHOLAS, ("DRAKE'S ISLAND,") PLYMOUTH.

A fortress by the sea shore, with vessels of war lying off.

Canvas, $43\frac{1}{2}$ in. H. × $72\frac{1}{2}$ in. W.

Cat. 1747. Steward's Parlour, No. 3.

298. GREYHOUNDS, AND GAME.

Four dogs to right, and a young boar lying at the foot of a tree; hanging to left are a fawn, a heron, and partridges. A hunter's bag hangs to a fork of the tree, and on the branches above are two chameleons. In the centre foreground, a couple of pheasants. Landscape background. False signature "SNYDERS F."

Canvas, 51 in. H. × $94\frac{1}{2}$ in. W.

THE DUKE OF NEWCASTLE'S MANAGED HORSES.

299. A BLACK HORSE to right, prancing; background, a torrent.

300. A CHESTNUT to left, lake with low hills in background.

301. A DARK CHESTNUT to right, view of Bolsover Castle in background to right.

302. A CHESTNUT to right, high hill to left, ravine in background with houses, to right.

303. A DUN to right, with light mane and tail, lake in background, a burning tower to left.

304. A DARK BROWN, with heavy mane and tail, to right, marked on the haunches with a coat of arms, background of hills.

305. A GREY, with long mane, to left, ravine in background, capital of column to left.

306. A CHESTNUT to left, prancing, lake background, sunset sky, tower on an island to right.

307. A DARK BAY, with white nose, to left, ravine and waterfall in background.

308. A BLACK HORSE to left, landscape background, with a lake.

All are on canvas.

Cat. 1747. Great Hall.

309. HENRY DE VERE, EARL OF OXFORD. D. 1625.

Full length, life size, standing to right, purple doublet and trunks, closely braided with gold braid edged with silver, embroidered sword belt, falling ruff and cuffs edged with lace, white riding boots and spurs, the knees covered with plain linen stocks; brown fair hair, pointed beard and moustache, holding his hat in his right hand, left on hip. Dark background, red eastern carpet with dark pattern. Inscribed "HENRY DE VERE,/ EARL OF OXFORD,/ LD. HIGH CHAMBERLAIN/ OB. 1625. MARRIED/ DIANA THE 2D DAUGHTER/ TO WM. CECIL EARL OF EXETER."

Canvas, $85\frac{1}{2}$ in. H. \times $49\frac{1}{2}$ in. W.

310. ARABELLA CAVENDISH, WIFE OF CHARLES, LORD SPENCER, AS A CHILD.

Full length, life size, seated to right, on a stone step; loose blue robe with wide sleeves, looped up from the right shoulder, and white chemisette; she is seated on crimson drapery. By her side is a stone vase with flowers, from which she has gathered a flower she holds in her left, the right elbow rests on some drapery, hair loose, falling over left shoulder, a flower set in it on the right side. Garden, with fountain and statue to right, column and curtain to left. Inscribed below, "ARABELLA CAVENDISHE,/ 5TH DAUGHTER OF HENRY DUKE OF NEWCASTLE,/ MARRIED CHARLES LD. SPENCER."

Canvas, 87 in. H. \times 53 in. W.

311. THOMAS WENTWORTH, EARL OF STRAFFORD. 1593—1641.

Full length, life size, standing to right, in Garter Robes; holding blue velvet mantle in his right, the left outstretched towards table, covered with a crimson cloth, on which lies his hat; dark background, and column to right. Inscribed "THOS. WENTWORTH, EARL OF STRAFFORD, MARRIED TO HIS/ 2D WIFE ARABELLA, 2D DAUGHTER TO JOHN, EARL OF CLARE/ OB: 1641."

Canvas, 85 in. H. \times $49\frac{1}{2}$ in. W.

The head copied from Vandyck.

312. JOHN HOLLES, 1ST EARL OF CLARE. 1564—1637.

MARIA VERELST.

Full length, life size, standing to left, in Peer's Robes; holding coronet in right, left on hip; wall and fluted columns to left, sky seen between; curtain to right. Inscribed "J^Nº. HOLLES, 1ST EARL/ OF CLARE, MARRIED ANN, DAUGHTER/ OF S^R. THº. STANHOPE OF SHELFORD/ IN THE COUNTY OF NOTTINGHAM."

Canvas, 95 in. H. \times $58\frac{1}{2}$ in. W.

Cat. 1747. Grand Saloon, No. 15. Copy by Miss Verelst.

313. GERTRUDE PIERREPOINT, MRS. CHENEY.

Full length, life size, to left; white satin dress, blue scarf, blue buskins, and gold sandals; she holds in her hand a garland of flowers; the blue scarf passes over left shoulder, and is gathered up at the waist by a gold band. Trees and sky to left, dark architectural background. Inscribed "MRS. GERTRUDE PIERPONT,/ MARRIED MR. CHENEY."

Canvas, 87 in. H. \times $53\frac{3}{4}$ in. W.

There is a semi-classical air about this portrait; it may be intended to represent "Flora."

314. GILBERT HOLLES, 3RD EARL OF CLARE.

MARIA VERELST.

Full length, life size, standing to left, in Peer's Robes, long brown wig, and lace cravat; his right hand on coronet which is placed on a table covered with a brown cloth, to left. Dark background, brown curtain to right. Inscribed "GILBERT HOLLES, 3^d EARL/ OF CLARE, MARRIED GRACE/ 4th DAUGHTER OF WILLIAM/ PIEREPOINT OF THORSEBY, ES^o."

Canvas, 93 in. H. \times 58 in. W.

Cat. 1747. Grand Saloon, No. 17. Copy by Miss Verelst.

315. HORACE, LORD VERE OF TILBURY. 1565—1635.

Full length, life size, standing to right, in armour; red leather sword belt, blue sash, pointed beard and moustache, plain falling ruff, truncheon in right hand, left on plumed helmet, placed on a pedestal to right; landscape background with castle on a rock, dark crimson curtain to left, chequered pavement. Inscribed "HORACE, LORD VERE, BARON OF TILBURY, MARRIED MARY, DAUGHTER/ TO SR. JNO. TRACEY OF TODINGTON IN GLOUSTERSHIRE, AND DIED AN. 1635."

Canvas, $84\frac{3}{4}$ in. H. \times $48\frac{3}{4}$ in. W.

316. WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE. 1592—1676. After VANDYCK.

Full length, life size, standing to right, wearing red ribbon, his left on his hip, right hanging down, holding his hat, base of column, and sky to right. Inscribed below, "WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE."

Canvas, $83\frac{1}{2}$ in. \times 50 in. W.

This picture is an old copy of the original in this collection, taken before the Duke obtained his Garter.

Cat. 1747. Dressing-Room, No. 1.

317. GILBERT TALBOT, EARL OF SHREWSBURY.

Full length, life size, to right, in Peer's Robes; beneath his red robes, black doublet and trunks, braided with crimson and gold stripes; black stockings, white

shoes with rose-coloured rosettes, black hair, moustache, and pointed beard; wide falling ruff edged with lace; in his right a black stick, coronet in left; the hands are gloved, dark grey background, eastern carpet. Inscribed "GILBERT TALBOT/ ERL. OF SHREWSBURY,/ MARRIED MARY DAUGHTER OF/ SR. WM. CAVENDISHE."

Canvas, 83 in. H. \times $53\frac{3}{4}$ in. W.

Cat. 1747. Grand Saloon, No. 7.

318. ELIZABETH VERE, WIFE OF JOHN, 2ND EARL OF CLARE.

Full length, life size, seated to right, holding a black and white spaniel on her lap to drink at a fountain, white satin dress with scalloped edges, blue mantle, a grey gauze scarf with yellow stripes passes over the right shoulder; wide sleeves ornamented with pearls and jewels; pearl necklace and ear-rings, a string of pearls round knot at back of hair, falling over left shoulder to lap. Dark rocky background to left; sky to right, and fountain with boy blowing a horn and riding on a dolphin. Inscribed "ELIZABETH, ELDEST DAUGHTER & ONE/ OF THE COHEIRS TO HORATIO, LORD VERE/ OF TILBURY MARRIED JNO. 2D EARL OF CLARE."

Canvas, 82 in. H. \times 50 in. W.

Cat. 1747. Turret Room, No. 3.

319. ELIZABETH CHENEY, WIFE OF HENRY MONSON, ESQ.

Full length, life size, standing to right; dark blue satin dress, short wide sleeves with scalloped edges, showing white sleeves of chemisette; pearl necklace, bands of pearls round knot at back of head, dark hair, curling to shoulders; pearl ear-rings; holding a striped tulip in her right, left touching dress; rock background, vase containing a red flower to left, warm sky. Inscribed "ELIZABETH CHENEY/ MARRIED TO HENRY MONSON, ESQR."

Canvas, $86\frac{1}{2}$ in. H. \times $54\frac{1}{4}$ in. W.

Cat. 1747. Turret Room, No. 1.

320. THOMAS WENTWORTH, EARL OF STRAFFORD. 1593—1641.

Full length, life size, standing to right, in Garter Robes; his right doubled on his hip, holding hat in left; plain linen band; column to right, eastern carpet. Inscribed "THO. WENTWORTH/ EARL OF STRAFFORD/ MARRIED TO HIS 2^D WIFE/ ARABELLA 2^D DAUGHTER OF/ JOHN, EARL OF CLARE/ OB: 1641."

Canvas, 96 in. H. \times $57\frac{1}{2}$ in. W.

The head copied from Vandyck, the picture has been painted for the Robes.

321. FRANCES CAVENDISH, WIFE OF JOHN CAMPBELL, LORD GLENORCHY.

Full length, life size, to left; white dress, bodice, and sleeves, ornamented with jewels and pearls; blue velvet mantle lined with ermine; right hand touching table

covered with a yellow cloth, on which stands a vase, with a white flower ; left holding mantle ; yellow curtain, brown background. Inscribed "FRANCES CAVENDISHE/ 2^d DAUGHTER OF HENRY,/ DUKE OF NEWCASTLE,/ MARRIED JOHN CAMPBEL/ L^d. GLENORCHY."

Canvas, 85 in. H. × 51 in. W.

Cat. 1747. Great Drawing-Room, No. 6.

322. EDMUND SHEFFIELD, EARL OF MULGRAVE. D. 1646.

Full length, life size, standing to right, in Garter Robes ; a stick in his right hand, holding plumed hat in left ; long hair and pointed beard ; dark background, column to left, eastern carpet. Inscribed "EDMD. SHEFIELD/ EL. OF MULGRAVE/ MARRIED 2 WIFES/ 1ST URSULA, DAUGHTER/ OF SR. RORT. TIRWIIT/ 2D MARIANA/ DAUGHTER TO SR. WM. ERWIN. KT."

Canvas, 85 in. H. × 49 $\frac{1}{4}$ in. W.

Cat. 1747. Grand Saloon, No. 8.

323. GERTRUDE PIERREPOINT, WIFE OF GEORGE SAVILE, MARQUIS OF HALIFAX.

Full length, life size, to left ; loose grey and yellow gown, blue cloak ; flowers in right, cloak gathered up with left ; a string of pearls and jewels passes over the right shoulder, and under left arm ; long dark hair, hanging over left shoulder in clusters of curls ; landscape background, a low bank at the back of the figure ; red curtain above, sustained by the branch of an oak tree. Inscribed "GERTRUDE PIERPONT,/ YOUNGEST DAUGHTER TO Y^e/ HONBLE. WILLIAM PIERPONT/ OF THORESBY, MARRIED TO/ GEO: SAVILE, MARQUIS OF HALIFAX."

Canvas.

Cat. 1747. South Dressing-Room, No. 3.

324. ROBERT HARLEY, 1ST EARL OF OXFORD. 1661—1724.

Full length, life size, standing to right, in Peer's Robes ; he wears the George and collar, holding a long wand in his right ; an Earl's coronet is on a table, covered with a green velvet cloth, to right ; dark background ; green curtain to left, column to right.

Canvas.

UNDERGROUND GALLERY, No. 2.

325. JAMES I. 1566—1603—1625.

Three-quarter length, life size, to right, white doublet and sleeves without ornament, except a row of jewelled buttons down the front; the trunks, also white, are richly embroidered with pearls; sword belt covered with pearls, jewelled hilt to sword; short dark brown cloak, lined with fur; black hat and feather, ornamented with a brooch of rubies and pearls; collar and cuffs, edged with point lace; the George, enamelled in gold and set with diamonds, is suspended to a pearl and diamond collar; brown gloves with red wristbands, small square beard, short whiskers and thin moustache; the right elbow rests on a table at his side, which is covered with a green cloth; his left hangs by his side, holding gloves. Patterned background.

On oak, the panel is composed of several pieces varying in thickness.

From Bulstrode, No. 44, MS. List, B. M.

326. HENRY, PRINCE OF WALES, ELDEST SON OF JAMES I. 1594—1612.

Ascribed to VANSOMER.

Full length, small life size, standing, in Garter Robes, the doublet and trunks are white, the surcoat (gathered in at the waist) is of red velvet lined with white silk, and the cloak of purple velvet lined with white silk; a long velvet band crosses the breast and reaches to the middle of the leg; he wears the George and collar, composed of the Tudor rose in enamel, surrounded by a Garter, joined by gold knots; the sword belt is embroidered with gold and fastened with a gold clasp; the Garter edged with pearls, the motto in jewels, set in gold on a violet band; the long cord and tassels, of purple and gold cord, belonging to cloak, are crossed in front and knotted below; the tassels slung over the sword hilt. In his right he holds his gloves, which are edged with pink silk and studded with pearls; the left hand is placed on his hip. White stockings, gartered below the knee; white shoes with rosettes and pearl centres. Straight flaxen hair, brushed off the forehead, a wide collar edged with lace falls over the shoulders. A table covered with a green cloth to left, on which is placed his black hat, decorated with a plume of white ostrich feathers, fastened by a jewelled ornament; the sides are also ornamented with rubies, pearls, and diamonds; an Eastern carpet beneath the feet. A dark green curtain, divided in the centre, hangs on either side in the background.

Canvas, 62 in. H. × 42 in. W.

From Bulstrode, No. 45.

Exhibited at Manchester, 1857. Cat. No. 38.

Stuart Exhibition, New Gallery. No. 63.



Granddaughter
of Cavendish & Fitz
Hardwick by Eliz.
their Daughters
her husband
Charles Stuart
Mar of Lenox

No. 327.

LADY ARABELLA STUART.



No. 328.

HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON.

327. LADY ARABELLA STUART, AT THE AGE OF 13. 1575—1615.

Full length, under life size, standing to left; white dress with full sleeves powdered with jewels, set in gold; the hem of the dress and edge of the bodice are ornamented with similar jewels, eleven gold and red enamelled brooches are set in front of the petticoat; embroidered cuffs edged with yellow lace, the corset is edged with black and white embroidery at the neck; a girdle of pearls and jewels sewn on a band encircles the waist; necklace of four rows of pearls, tied together with a narrow black ribbon at the breast, hanging below the girdle, double strings of pearls wound round the wrists; long hair, hanging over the shoulders and below the waist; a pearl is set at the top of the hair, in the centre, and she wears similar drop ear-rings. Her right hand is placed on the table to left, her left hangs by her side, holding the fan which is suspended from her waist by a red cord; on the table, which is covered with a green cloth, are two books; at her feet to left lies a small black and white dog. Red curtain to right, looped back, Eastern carpet. Inscribed in yellow letters on a tablet with a black ground, bordered with blue and surrounded by a red frame, to left in upper corner, "ARBELLA STUARTA/ COMITISSA LEVINÆ/ ÆTATIS SUÆ, 13 ET ½/ ANNO DÑI. 1589." Beneath is a later inscription, "GRANDDAUGHTER TO SR. WM./ CAVENDISHE & ELIZTH. HARDWICK BY ELIZTH./ THEIR 2ND DAUGHTER &/ HER HUSBAND/ CHARLES STUART,/ EARL OF LENOX."

Canvas, 64 in. H. × 34½ in. W.

Lady Arabella Stuart, (gran'daughter of Sir William Cavendish and Elizabeth Hardwick, by their 2nd Daughter,) married Sir William Seymour, 2nd son of the Duke of Somerset, without consulting James 1st, who committed her to the Tower, where she died in 1615.

This portrait was attributed to Zuccherò, who was not in England as late as 1589, the date of the picture. A copy of smaller size, 17 × 14½ in., belongs to the Duke of Devonshire.

Cat. 1747. In the South Dressing-Room, No. 4.

Manchester Art Treasures Exhibition, 1857. Cat. No. 37.

Stuart Exhibition, New Gallery, 1889. Cat. No. 58.

328. HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON. 1573—1624.

Full length, life size, standing to left; in a white satin peascod doublet, white and gold trunks and knee breeches; red and gold-embroidered sword belt, decorated with two white bows; white stockings, with purple garters tied below the knee and embroidered with silver thread, and black shoes. The gorget descends in a point to the middle of the breast, the edge of red leather is scalloped, and embroidered with silver; the hilt of rapier is ornamented with gold; the body armour, the whole of which is richly damascened, lies on the ground to right; it is decorated with interlaced serpents in a lozenge pattern, the interstices filled with flowers, birds, and snails; broad collar edged

with lace; the hair is worn long, and brought over in front of the left shoulder, hanging below the arm pit; slight beard and moustache. The right hand rests on a table, covered with a purple velvet cloth, embroidered with gold; the left on his hip; white gloves, embroidered with flowers; dark background and tessellated pavement.

Canvas, 81 in. H. × 47 in. W.

Henry Wriothesley, 3rd E. of Southampton, born 1573, the friend and patron of Shakespeare. In 1599 as General of Horse accompanied Essex to Ireland. Joined Essex insurrection, accused of high treason, and sentenced to death, reprieved by Elizabeth, and attainder reversed in following reign. Took part in colonization of America. In 1624 in the Netherlands, where he was seized with a fever and died November, 1624.

From Bulstrode, No. 30, MS. List.

Tudor Exhibition, New Gallery, 1890. Cat. No. 386.

329. PORTRAIT OF A GENTLEMAN.

Full length, life size, standing to right; doublet of purple brocade embroidered with flowers in colours and gold, and braided with gold; striped trunks, closely braided with gold braid edged with silver; a short cloak of the same pattern is thrown over the left arm, lined like the doublet; violet silk hose, gartered below the knee with ties of the same colour, embroidered, and edged with gold and silver lace; white perforated shoes with rosettes of gold and silver lace; ruff and cuffs edged with point lace; frizzed hair, beardless; his left hand on his sword hilt, the right by his side. Dark background with grey column to right, and pilaster to left.

Canvas, 80¼ in. H. × 37½ in. W.

From Bulstrode?

330. FRANCES HOWARD, COUNTESS OF ESSEX, AND COUNTESS OF SOMERSET. D. 1632.

Ascribed to VANSOMER.

Full length, life size, standing to right; the bodice, sleeves, and petticoat are of purple satin, richly embroidered with flowers in coloured silk and gold, the edge scalloped and finished with gold lace and spangles; two red bows fasten the front of the bodice which is cut very low at the neck, and like the cuffs, bordered with yellow lace relieved on a scarlet ground. The cuffs are ornamented with triple bands of lace, and a wide point lace collar finishes the edge of the bodice; the train, falling from the shoulders, is of apple green satin, one end is caught up and fastened to the waist, the edge is embroidered with scarlet flowers, green leaves, and gold thread; scarlet stockings and white perforated shoes, with scarlet rosettes edged with gold lace; fair hair, short and curled above the forehead, brushed from the face, and hanging loose to the shoulders; it is waved, but without ornament; necklace of rubies set in gold, with pearls at the points; an ear-ring in the left ear with love lock attached to a heart,



NO. 330. VANSOMER.

FRANCES HOWARD, COUNTESS OF ESSEX AND SOMERSET.



No. 331. VANSOMER.
GEORGE VILLIERS, DUKE OF BUCKINGHAM.

a plain cord (probably a hair chain), depends from the neck ; a ring on the little finger of the right hand is attached to a cord, which is wound three times round the wrist ; knotted and looped at short intervals, and attached to the cuff, where a ring hangs on one of the loops. In her right hand she holds a handkerchief, with a broad border of point lace ; her left is placed on the table, which is covered with a dark eastern cloth ; dark purple curtain, braided with gold, to right ; sky and landscape to left ; she stands on an eastern carpet.

Canvas, 80 in. H. × 48 in. W.

Frances, Daughter of Thos. Howard, 1st Earl of Suffolk, by his 2nd wife Catherine Knevet ; married 1st Robt. Devereux, 3rd Earl of Essex, from whom she obtained a divorce ; and 2nd Robt. Carr, Earl of Somerset in 1613. She was implicated in the poisoning of Sir Thos. Overbury, and died in 1632.

From Bulstrode, No. 39.

Exhibited at Manchester, 1857. Cat. No. 24.

331. GEORGE VILLIERS, DUKE OF BUCKINGHAM, AS A YOUTH. 1592—1628.

Full length, life size, standing to right ; dark green flowered doublet and trunks, sword belt ornamented with bows and tags ; green stockings, gartered below the knee with crimson, gold embroidered ties ; falling ruff, edged with point lace ; lace cuffs, and slashings to sleeves ; white perforated shoes, with gold lace rosettes. His right hand rests on his hip, his left is placed on the table to right, covered with a crimson cloth, on which rests his black hat with a gold band ; heavy gold fringe to table cloth ; eastern carpet with red ground ; dark background. He is represented young and beardless, with dark hair, both hands are gloved, a sword is slung at his belt. Inscribed "MR. GEORGE VILLIERS, AFTERWARDS/ DUKE OF BUCKINGHAM."

Canvas.

From Bulstrode, No. 28.

Exhibited at Manchester, 1857. Cat. No. 44. It was attributed to Jansen.

332. MARY CAVENDISH, WIFE OF GILBERT, 7TH EARL OF SHREWSBURY.

Three-quarter length, life size, to left ; black dress, ornamented with thin bands of velvet, covered with innumerable tags ; down the front of the bodice runs a strip of muslin, fastened by six gold and jewelled brooches, a seventh is below the point of the bodice, which is finished with a red bow, similar ornaments at the sleeves where they are fastened to the shoulder ; a jewel is pinned to the left breast by a red bow, and a watch is suspended to the waist at the right side ; black ruff, spotted with white, and edged with a broad border of white point lace ; pearl and ruby necklace, a collar of five strings of pearls terminating in a pendent pearl attached to a gold chain, a collar of five strings of pearls descends below the waist ; the hair is dressed in minute curls, brought to a point in the middle of the forehead. The right hand rests on the dress,

in the left she holds a closed fan. Inscribed to right, in upper corner, "MARY, 3RD DAUGHTER/ TO SR. WM. CAVENDISHE,/ MARRIED GILBERT, EARL/ OF SHREWSBURY."

Canvas, 42 in. H. × 34 in. W.

She was the Daughter of Elizabeth Hardwick, and wife of 7th Earl of Shrewsbury.
Cat. 1747. Great Dining-Room, No. 15.

333. FRANCIS MANNERS, 6TH EARL OF RUTLAND. D. 1632.

Full length, life size, standing to left; scarlet jerkin and trunks, the sleeves of the doublet embroidered with gold, the trunks are braided with crimson, and ornamented with rows of buttons; the knees covered with stocks of gold cloth; plain ruff and small gorget; the George is suspended to his neck by a blue ribbon; gold embroidered sword belt, riding boots turned down below the knee, and spurs. His right hand is placed on the table to left, covered with a dark green cloth, on which is placed his beaver with white ostrich plume, his left is on his hip; body armour on the ground to right, eastern carpet; dark brown background. Inscribed "FRANCIS MANNERS, EARL OF RUTLAND."

Canvas, 80 in. H. × 48 in. W.

Francis 6th Earl of Rutland, was the 2nd son of John 4th Earl, he succeeded to the Earldom on the death of his brother Roger in 1612. Married 1st Frances d. of Sir Henry Knyvett; their only d. Katherine m. George Villiers D. of Buckingham. The Earl m. 2ndly Cecily d. of Sir Jas. Tufton of Hothfield.

From Bulstrode, No. 33.

334. LUCY HARRINGTON, WIFE OF EDWARD, 3RD EARL OF BEDFORD. D. 1627.

Full length, life size, standing to left, in a Fancy dress; the white tight-fitting jacket, open from the neck to the waist, is embroidered with flowers and edged with gold lace, the sleeves the same, the pattern of the embroidery is enriched with a multitude of silver spangles, and the red bands which encircle the close-fitting sleeves are covered with open lace, cut wider than the spaces they cover, so as to puff out, and arch them over. The wristbands are turned back and embroidered, with a cuff of point lace; the bodice which shows at the opening of the jacket, is of red silk with gold stripes, pleated in front; the girdle of pearls and jewels, with a jewelled three-pointed aigrette in the centre at the point of the bodice; the upper skirt is of red silk, the same as the bodice, with horizontal bands of gold, and square patches of grey (silver spangles?) at intervals, the bands are probably formed of narrow gold braid: the edging is of gold lace, enriched with gold pendent spangles; the petticoat is of blue silk, richly braided with nine bands of open gold braid, the bands of blue silk between, are covered with gold spangles; red stockings with gold clocks, blue shoes, covered with lace, red rosettes with jewelled centres. Auburn hair, arranged in a mass of small curls, surmounted by a pearl and ruby, crown-shaped, head-dress,



No. 334.

LUCY HARRINGTON, COUNTESS OF BEDFORD.

somewhat narrow in front, with a diamond aigrette of five points in the centre, above this is a smaller aigrette of three points, with rings of pearls above, the whole topped by a large triangular diamond, with a pearl at the point; on the left side of the head, is an aigrette of white feathers; a long gauze veil is attached to the head-dress, ornamented with little tufts of red floss silk, the veil is striped; a pearl bracelet is wound round the right wrist, and fastened with a jewel to the cuff; pearl necklace, with jewelled pendant, and ruby ear-rings; the right hand by her side, the left, doubled under at her waist, holding gauze veil. The background is partly dark, with light breaking through, to the right; a dark mass descends obliquely behind the figure, a pale light to the left divides it into two masses of cloudy shadow; lower down to the right, where the light from the above is dimmer, it is crossed horizontally by a wavy band of light, and there are smaller patches of light below; it is possible that the dark masses are intended for flying drapery; the ground on which she stands is dark brown, without flowers, or shrub of any kind. Inscribed in the lower left hand corner "LUCY HARRINGTON C^{SS}. OF BEDFORD."

Canvas, 80 $\frac{1}{4}$ in. H. \times 48 in. W.

Lucy, eldest daughter of John, 1st Lord Harrington of Exton, married 1594, Edward, 3rd Earl of Bedford. She was the patroness of Ben Jonson, Drayton, Daniel, and Donne, all of whom wrote verses in praise of her accomplishments.

A full length portrait of her in a black dress, attributed to Mark Garrard, was exhibited in 1866 at the National Portrait Exhibition, No. 440; a half length, attributed to Honthorst, belongs to the Duke of Devonshire, and was exhibited at the same time, and again at the Tudor Exhibition in 1890.

From Bulstrode, No. 46, MS. List.

Exhibited at Manchester, 1857. Cat. No. 23.

335. PORTRAIT OF A GENTLEMAN. TEMP. JAMES I. 1603—25.

Full length, life size, standing to left, wearing a gorget; purple-grey jerkin and trunks; the sleeves of the doublet are scarlet, embroidered with gold; scarlet and gold embroidered sword belt, with red bows and gold tags; brown gloves, the wrist pieces embroidered in red and gold, with gold fringe; cloth of gold knee stocks; ruff and cuffs edged with lace; riding boots and gilt spurs; moustache and pointed beard, love lock and ear-ring in left ear; stick in right hand, left by his side. Table to left, covered with dark cloth with bullion fringe, on which is placed a black hat with gold band, and a red cloak, braided like the jerkin. Brown background, chequer pavement.

Canvas, 80 in. H. \times 37 $\frac{1}{2}$ in. W.

The braided ornaments of the dress are similar to those in the portrait of the 6th Earl of Rutland.

From Bulstrode.

336. RICHARD, DUKE OF GLOUCESTER, AFTERWARDS RICHARD III. 1452—1483—1485.

Half length, small-life size, to right, putting ring on finger; gold jewelled collar, three rings on right hand; dark background. Inscribed, in left upper corner, "RICARDO."

Panel, 21 in. H. \times 16 $\frac{1}{2}$ in. W.

337. HENRY VII. 1457—1485—1509.

Bust, life size, to right. Dark background.

Panel, 23 in. H. \times 18 in. W.

338. PORTRAIT OF A KING, EDWARD IV.?

Half length, life size, to left, wearing a collar with cross attached, hands clasped.

Panel, 19 $\frac{1}{2}$ in. H. \times 11 in. W.

339. PORTRAIT OF A KING, JOHN?

Bust, life size, to left, wearing crown, dark background.

Panel, 23 in. H. \times 17 in. W.

Cat. 1747. Staircase. Portraits of Kings of England from William the Conqueror to Henry VIII.

340. PORTRAIT OF A LADY.

Three-quarter length, life size, to right; black dress with slashed sleeves, white and gold-embroidered petticoat; ruff and cuffs edged with lace; brown frizzed hair with black head-dress at the crown; black ear-rings, a pearl pendant is fastened to the dress on the left side, beneath which she wears a memorial token attached below the waist. A feather fan in her right hand, her left rests on the back of the chair; russet-coloured curtain with gold fringe. Dark background with a partially erased inscription, "ELIZABETH CY OF P?"

Panel, 44 $\frac{1}{2}$ in. H. \times 33 in. W.

From Bulstrode?

341. PORTRAIT OF A GENTLEMAN. TEMP. JAMES I. 1603—25.

Full length, life size, standing to left; in a black doublet and dark blue hose; sword belt embroidered with silver and ornamented with blue and silver tags, stockings gartered below the knee with blue and silver ties; white perforated shoes, with blue and silver bows, edged with lace; point lace ruff and cuffs; dark hair, reddish brown moustache and beard; right hand doubled on his hip, the left by his side. On

a table to right, which is covered with a red cloth, a black hat with a silver band ; red curtain looped back to left ; dark background, eastern carpet.

Canvas, $80\frac{1}{2}$ in. H. \times 48 in. W.

From Bulstrode.

342. ~~PORTRAIT OF A LADY.~~ *Time of Queen Anne*

Three-quarter length, life size, to right ; in a white dress, the shoulder pieces are decorated with scarlet rosettes with jewelled centres. The corset is edged at the neck with a border of lace, minute white buttons down the front ; the girdle is jewelled, and below the corset is a band braided with silver, to which the skirt is attached ; round the neck is a collar of the thinnest rolled and puffed out muslin, the cuffs are double, the upper of plain muslin, the lower of point lace ; pearl necklace and pear-shaped pendants ; the hair is brushed off the forehead and plaited in innumerable small plaits, that are drawn up to meet the gold tiara with tall points set with jewels ; the ends of the plaits are tied with small red bows, that are seen above the tiara ; jewels with alternate red and white pear-shaped pendants are set in the hair, and a large pearl in the centre. She holds a brown fan in her right, the left rests on the edge of her hoop ; the table to right is covered with a crimson velvet cloth ; dark background.

Canvas, $45\frac{1}{2}$ in. H. \times 36 in. W.

From Bulstrode.

343. ~~PORTRAIT OF A LADY.~~ *Queen Elizabeth*

Three-quarter length, life size, to left ; in a white dress, wide slashed sleeves covered with muslin puffs, the bodice is ornamented like the sleeves ; jewelled girdle and pearl necklace ; a collar of numerous rows of pearls hangs from the shoulders to below the waist ; a jewelled ornament in the shape of a palm, with a star shaped base, is set in the centre of the corset ; dark brown hair arranged in minute curls. The right hand rests on a red tablecloth, the left on dress ; dark background.

Canvas, 47 in. H. \times 37 in. W.

From Bulstrode.

344. ~~PORTRAIT OF A GENTLEMAN.~~ *See below*

Full length, life size, standing to right ; white figured silk doublet, ornamented with bows and tags ; red silk sash, dark green knee breeches, and rose-coloured stockings gartered below the knee with cloth of silver, edged with lace ; yellow shoes, with large cloth of silver rosettes ; wide lace collar and cuffs ; short hair, pointed beard and moustache. He holds a stick in his right hand, the left doubled, rests on his hip, beside him to the left is a black and white dog. Curtain to left, opening to right, with the view of a garden. Pavement in the foreground.

Canvas, 81 in. H. \times $48\frac{1}{2}$ in. W.

UNDERGROUND GALLERY, No. 3.

345. EDWARD HYDE, LORD CORNBURY, AFTERWARDS 3RD EARL OF CLARENDON, D. 1723,
AND HIS WIFE, CATHERINE O'BRIEN, BARONESS CLIFTON. SIR PETER LELY.

Three-quarter length figures, life size, both seated, Lord Cornbury to left, and his wife on the right. Lord Cornbury is in a dark purple-brown silk mantle, showing the full white sleeves of the shirt, his left hand crosses his breast, and gathers up the drapery on his right shoulder; the right, open, points to his wife, who is seated a little more in front, to the right, in a loose amber-coloured silk dress, with wide sleeves; a pale blue scarf is fixed to the left shoulder and looped up with jewels; she holds the end of it in her right, which rests on the left knee; in her left she holds a white flower, gathered from a vase standing near; dark yellow curtain looped up behind her, a fountain surmounted by an amorino is in the centre of the background, dark trees beyond. Lady Cornbury has black hair disposed in thin ringlets over her forehead, descending to her shoulders, and wears a pearl necklace; Lord Cornbury has long dark hair, parted in the centre. Inscribed on the base of the statue in the centre, "EDWARD HYDE LORD CORNBURY," and on the flower vase "LADY CORNBURY, BARONESS CLIFTON."

Canvas, $62\frac{1}{2}$ in. H. \times $65\frac{1}{2}$ in. W.

Edward Hyde, only son of 2nd E. Clarendon, Master of the Horse to Prince George of Denmark, Governor of New York; he is said to have assumed female attire to represent Q. Anne at New York, and a picture of him in a woman's dress belonging to Sir J. S. Pakington, Bart., M.P., was exhibited at the National Portrait Exhibition in 1867. Cat. No. 130.

Exhibited at Manchester, 1857. Cat. No. 207.

346. RACHAEL RUVIGNY, COUNTESS OF SOUTHAMPTON. School of VANDYCK.

Full length, seated to left, on the clouds, with her foot on a skull; the right hand rests on her knee, holding the end of a blue scarf that floats behind her, the left hand on a globe; loose blue drapery, fastened on the right shoulder with a pearl ornament, pearl necklace and pendent ear-rings, a string of pearls wound round the back of the head; white chemisette with wide sleeves rolled back to the elbow; the hem of the dress has a scalloped edge.

Canvas, $80\frac{1}{2}$ in. H. \times 48 in. W.

Engraved in mezzotint by McArdell.

A fine replica is in the collection of Earl Cowper, K.G., another belongs to Earl Spencer, K.G., in which she holds a sceptre, a smaller copy is in the Duke of Devonshire's collection.



No. 345. LELY.

EDWARD HYDE, 3RD EARL OF CLARENDON, AND HIS WIFE, CATHERINE O'BRIEN, BARONESS CLIFTON.



NO. 346. VANDYCK.
RACHEL RUVIGNY, COUNTESS OF SOUTHAMPTON.



No. 347. WEST.

WILLIAM HENRY, 3RD DUKE OF PORTLAND, AND HIS BROTHER, LORD EDWARD BENTINCK.

Rachael Ruvigny, Css. of Southampton, the first wife of Thomas Wriothesley, Earl of Southampton, grandmother to the first Duchess of Portland; her 2nd daughter was the famous Lady Russell, whose husband was beheaded July, 1683.

From Bulstrode, No. 40.

347. WILLIAM HENRY CAVENDISH, 3RD DUKE OF PORTLAND, AND HIS BROTHER, LORD EDWARD BENTINCK. SIR BENJAMIN WEST, P.R.A., 1774.

Full length figures, life size. The Duke is dressed in Peer's Robes, his right hand leaning on a pedestal, the left hanging beside him; he stands cross legged; on the pedestal is his coronet resting on velvet mantle; silver-embroidered waistcoat and knee breeches and grey wig. His brother stands beside him in a gold-embroidered waistcoat and knee breeches and violet cloak with white silk lining; brown hair gathered in a queue behind; his right rests on his brother's shoulder, and his left on his hip, the right knee is bent. Green curtain, looped up with gold cord and tassel to left, stone vase with a rose bush to right; sky background. Signed on the base of the pedestal, "B. WEST," and dated "1774."

Canvas.

William Henry Cavendish, 3rd Duke of Portland, Viceroy of Ireland, 1782, twice Prime Minister during reign of George III., married Dorothy, only daughter of 4th Duke of Devonshire, died 1809. Lord Edward Bentinck died 1819.

Engraved in mezzotint by J. R. Smith.

348. FERDINAND, PRINCE OF BRUNSWICK-WOLFENBUTTEL, K.G. 1721—1792. J. G. ZIESENIS, 1763.

Full length, life size, standing to left; blue coat with yellow facings and small clothes, black and silver girdle with tassels; wearing order on right breast, Garter and blue ribbon; Court sword, powdered hair, white stockings and black shoes; holding baton in his right, left on hip; a dog with a red collar beside him near the table to left, looking up at his master; dog's collar (with padlock attached) inscribed in gold letters, "F.D.B.L.;" on the table lies a crimson velvet mantle lined with ermine, on which is placed a black hat laced with gold; architectural background. Signed, "J. G. ZIESENIS, PINXT. 1763."

Canvas, 95 in. H. × 60 in. W.

Ferdinand, Prince of Brunswick, the hero of Minden, fought against the French, 1st August, 1759. Born 12th January, 1721, entered Prussian service at age of 19, distinguished himself in the Seven Years' War, 1756-63. The Peace of Paris, 1763, terminated his military career, he died at Brunswick, 3rd July, 1792.

349. CHARLES, DUKE OF BRUNSWICK-WOLFENBUTTEL. 1735—1806. J. G. ZIESENIS, 1763.

Full length, life size, standing to left, in a landscape; dark blue uniform with

yellow facings, lined with scarlet; white small clothes, white and gold silk scarf, boots to knee, star of black eagle on left breast; right arm extended, his left rests on his hat, placed on a rock to right; landscape background. Signed "J. G. ZIESENIS, 1763."

Canvas, 95 in. H. × 60 in. W.

Charles William Ferdinand, Hereditary Prince of Brunswick and Lunenburg. Born 2nd Oct., 1735, married, 1764, Princess Augusta, daughter of Frederick, Prince of Wales; served under his uncle, Prince Ferdinand. At the Battle of Auerstadt in 1806, he was wounded by a ball in the forehead, through which he lost his eyesight. Died 10th Nov., 1806.

A picture of the Prince by Ziesenis was several times engraved; in 1764 it belonged to General Conway.

350. PORTRAIT OF A BOY, IN A VANDYCK SUIT.

Bust, life size, to right, nearly full-face; blue cloak thrown over left arm, blue doublet and baldric with silver embroidery, slashed sleeves, laced cuffs and collar; brown hair; grey background.

Pastel on paper.

351. LOUIS, DUC D'ORLÉANS, SON OF THE REGENT. 1703—1752. C. COYPEL, 1740.

Bust, in armour, life size, to right, in an oval; wearing the order of the Golden Fleece attached to a red ribbon, beneath is a broad blue ribbon over another red one. A scarf crosses the left shoulder, the end of which is seen in front of the bust; grey wig. Pale blue background. Signed to the left, outside the oval, "C. COYPEL, 1740."

Pastel on paper.

A similar portrait was engraved by Drevet.

352. LADY SUNDON. D. 1742.

GEORGE KNAPTON.

Bust, life size, to right, nearly full face; white satin dress, the corset laced with blue ribbon, a blue knot is fastened to the left side; the shoulders are covered with a fine lace kerchief, a blue ribbon in her hair; background grey-blue. Inscribed to right in the top corner, "THE RT. HONBLE. LADY SUNDON."

Pastel on paper, 24 in. H. × 18½ in. W.

Lady Sundon (Charlotte Dives), Mrs. Clayton, Queen Caroline's celebrated waiting woman, died 1742.

Cat. 1747. East Dressing-room, No. 4.

Exhibited at Manchester, 1857. Cat. No. 275.

353. PORTRAIT OF A YOUNG GIRL, AS A BACCHANTE.

Bust, life size, to right; leopard skin over shoulder, and a wreath of ivy leaves, tied with red ribbon, on her head; sky background.

Pastel on paper.



NO. 358. MYTENS.
SIR CHARLES CAVENDISH.

354. PORTRAIT OF A YOUNG MAN. *3rd Duke of*

Bust, life size, to left; in academical cap, black gown, and band; dark blue-grey background.

Pastel on paper.

355. DOROTHY CAVENDISH, WIFE OF WILLIAM CAVENDISH BENTINCK, 3RD DUKE OF PORTLAND. FRANCIS COTES, R.A., 1767.

Bust, life size, to right; black silk mantilla with lace edging, a frill of pink silk ribbon round the neck; brown hair done up in a knot on the top of the head; dark blue-grey background. Signed to the right, "F. COTES. PXT. 1767."

Pastel on paper.

356. PORTRAIT OF A GENTLEMAN.

FRANCIS COTES, R.A., 1767.

Bust, life size, to left; brown coat, violet waistcoat with a broad border of gold lace, light wig, laced cravat; blue-grey background. Signed to left, "F. COTES 1767."

Pastel on paper.

357. PORTRAIT OF A GENTLEMAN.

FRANCIS COTES, R.A., 1767.

Bust, life size, to left; crimson velvet coat lined with white silk, lace cravat, dark ribbon round the neck; dark eyebrows, powdered wig; brown background. Signed to left, "F. COTES. PXT. 1767."

Pastel on paper.

358. SIR CHARLES CAVENDISH. D. 1617.

D. MYTENS.

Full length, life size, standing to right; black slashed doublet with lace in the openings; his right hangs by his side holding a glove, hat with jewelled band in his gloved left; point lace collar and cuffs, orange stockings gartered below the knee, gold and silver brocade ties, slashed shoes with rosettes of silver lace. Pale-auburn hair parted in the centre, hanging below the ears, moustache brushed up at the ends, small tuft on chin. Behind, to left, a table covered with a green velvet cloth; dark background. Inscribed below to right, "SR. CHARLES CAVENDISHE."

Canvas, 84 in. H. × 47½ in. W.

Sir Charles Cavendish, 3rd son of Sir William Cavendish and Elizabeth Hardwick, married 1st, Margaret, Daughter and Coheir of Sir Thomas Kitson of Hengrave, Suffolk, 2nd, Catherine Baroness Ogle; he was father of the 1st Duke of Newcastle, and died 1617.

Cat. 1747. Grand Saloon, No. 5.

Cat. 1831. Chapel Staircase.

Exhibited at Manchester, 1857. Cat. No. 43.

359. THE GARDEN OF LOVE.

After RUBENS.

A composition of numerous small figures, in a garden landscape.

Canvas, 48 in. H. × 62 in. W.

A good old copy of the picture at Madrid.

Cat. 1831. Drawing-Room.

360. CATHERINE, BARONESS OGLE, WIFE OF THE 1ST SIR CHARLES CAVENDISH.

Full length, life size, standing to left; dark blue velvet dress, low bodice, and ermine mantle; her right rests on the corner of the table, with her left she gathers up the folds of her dress; wide sleeves open below the shoulder, fastened with jewelled clasps, lawn sleeves edged with point lace; pearl necklace, the bodice is ornamented with four pearl and diamond jewels down the front; dark curled hair, disposed in masses on either side of the head, with curls on the temples. Dark green velvet table cover with broad gold border, three roses in a glass vase near her hand. Architectural background, a column against the sky, gold brocade curtain to left. Inscribed below to left, "CATHERINE, BARONESS OGLE, OF OGLE, 2ND DAUGHTER AND HEIRESS TO CUTHBERT, LORD OGLE, WIFE TO SIR CHARLES CAVENDISH, AND MOTHER TO WM. DUKE OF NEWCASTLE."

Canvas, 85 in. H. × 51 in. W.

Cat. 1747. Great Alcove Bedchamber, No. 4.

Exhibited at Manchester, 1857. Cat. No. 42.

361. WILLIAM BENTINCK, 1ST EARL OF PORTLAND. 1649—1709.

SIR GODFREY KNELLER, 1697.

Full length, life size, standing to right, in Garter Robes; wearing the George and collar, his coronet lies on a gilded pedestal to left, on the corner of which his right hand rests; the left on his hip. On the front of the pedestal, within a wreath, is inscribed "WILLIAM BENTINCK, EARL OF PORTLAND." Sky and terrace to left. Signed, to left, on step, "G. KNELLER EQUES. F. 1697."

Canvas, 84 in. H. × 66½ in. W.

From Bulstrode, No. 1.

Exhibited at Manchester, 1857. Cat. No. 231 c.

362. SIR CHARLES CAVENDISH. D. 1653.

Full length, life size, standing to right, in armour. Inscribed below to the right, "THE SECOND S^R. CHARLES CAVENDISH."

Canvas, 88¼ in. H. × 51¼ in. W.

The figure and background copied from the portrait of Strafford by Vandyck in this collection.

Cat. 1747. Grand Saloon, No. 10.

Exhibited at Manchester, 1857. Cat. No. 122.

THE COUNT^{ESS} OF SOUTHAMPTON

THO^S. EARL OF SOUTHAMPTON



No. 363. LEVY.

THOMAS, 4TH EARL OF SOUTHAMPTON, AND HIS 3RD WIFE, FRANCES SEYMOUR.



Elizabeth Daughter and
heir to W^m Bassett of Blore
Es^r married W^m Lord Ogle
aft^r Duke of Newcastle

363. THOMAS WRIOTHESLEY, EARL OF SOUTHAMPTON, AND FRANCES SEYMOUR, HIS 3RD WIFE. SIR P. LELY.

Three-quarter length figures, life size. The Earl holds his wand of Office and is seated to left, turning to spectator; black doublet and cloak, blue ribbon crossing breast, plain linen band; right arm crossed in front of him, holding the edge of his cloak with his right hand; the left, gloved, holds the right hand glove and his staff. Dark hair falling over collar; he wears a large eight-pointed star, in the centre of which is the badge of the Garter. The Countess is standing on the left; white dress, olive-brown scarf, descending from right shoulder in front of her; her right hand is open, with the first finger extended, left holding scarf; brown curled hair, large pendent earrings and pearl necklace. Landscape and sky to left, red curtain to right, looped up against a column. Inscribed above to right, "THO^S. EARL OF SOUTHAMPTON," and to left, "THE COUNT^S. OF SOUTHAMPTON."

Canvas.

From Bulstrode, Nos. 14 and 15.

364. ELIZABETH BASSETT, OF BLORE, 1ST WIFE OF WILLIAM, 1ST DUKE OF NEWCASTLE. D. MYTENS, 1624.

Full length, life size, standing to left; black dress, with orange-red bows and rosette; the right hand gloved, holding left-hand glove; sleeves open below the shoulder, showing accordion-pleated white sleeve beneath, wide ruff and cuffs; the neck is covered with pleated muslin. Below the ruff is suspended a jewel, a jewelled chain depends from the shoulders, passes round the edge of the dress, and is gathered in a long pendent loop in front of the bodice, where it is fastened by an orange rosette; a love lock hangs from the left side of the head, fastened to a jewelled heart with a crown of pearls, a pendent pearl in right ear; dark hair, brushed off the forehead. A white ostrich-feather fan lies on the table to left, which is covered with a crimson velvet cloth; grey background, crimson curtains on either side, oriental carpet. Inscribed on the background, "ÆTATIS SUE 25, ANNO 1624, D. MYTENS FE^T." and below to right, "ELIZABETH DAUGHTER AND/ HEIR TO W^M. BASSETT OF BLORE/ ES^{QR}. MARRIED W^M. LORD OGLE/ AFT^{DS}. DUKE OF NEWCASTLE."

Canvas, 87½ in. H. × 54 in. W.

Cat. 1747. Great Drawing-Room, No. 2.

Cat. 1831. Chapel Staircase.

Exhibited at Manchester, 1857. Cat. No. 40.

LOBBY TO UNDERGROUND GALLERY.

365. WILLIAM HENRY CAVENDISH SCOTT BENTINCK, 4TH DUKE OF PORTLAND. 1768—1854.

Three-quarter length, life size, seated to left; holding a pen in his right, the left hand rests on the arm of the chair in which he is seated; star on left breast.

Canvas.

William Henry, 4th Duke, F.R.S., F.S.A. Born 24th June, 1768, married 4th August, 1795, Henrietta, eldest daughter and coheir of General John Scott of Balcomie co. Fife. Died 27th March, 1854.

366. WILLIAM PONSONBY, 2ND EARL OF BESSBOROUGH. 1704—1793.

JEAN ETIENNE LIOTARD.

Bust, life size, profile, to right. Coloured in imitation of a cameo, the head on a blue-grey ground.

Pastel on paper, $24\frac{1}{2}$ in. H. \times $19\frac{1}{2}$ in. W.

Presented by Lord William Bentinck to Madame Adelaide of France who, by her will, bequeathed it to the Duke of Portland. A duplicate of this pastel remained in the possession of Liotard's family, and was bequeathed by Madlle. Liotard to the Amsterdam Gallery, Cat. No. 858.

William, 2nd Earl of Bessborough, a distinguished politician, filled several high offices, Lord of the Treasury, etc., married, 1739, Lady Caroline Cavendish, eldest daughter of William, 3rd Duke of Devonshire. Ld. Bessborough was a particular friend of Liotard's, and several pastels by him are still preserved by the family in Ireland, including a portrait of Frederick, 3rd Earl, when young.

367. ADELAIDE KEMBLE, MRS. SARTORIS, AS SEMIRAMIS. SIR FRANCIS GRANT, P.R.A.

Full length, life size, to left; white dress embroidered with gold and jewels, scarlet cloak, crimson sash in which is stuck a dagger; she points with her right outstretched, and holds cloak with left. Architectural background; through principal opening to left is the view of an Egyptian temple.

Canvas.

368. WILLIAM JOHN CAVENDISH SCOTT BENTINCK, 5TH DUKE OF PORTLAND. 1800—1879.

WARD.

Full length, life size, seated in an arm chair, full face, looking down, a plan of Welbeck across his knees. With his right he holds the paper, the left hangs over the arm of the chair. Black morning coat, buttoned up, and white cravat; he wears

a wig, his hat and stick lie on the carpet to left; a table covered with papers, and ink-stand to right. Architectural background, parapet and crimson curtain; opening to right, sunset sky.

Canvas.

A posthumous portrait painted for Lady Ossington from a photograph, and the cast taken after the Duke's death, from which the marble bust in the Gallery was executed.

369. PORTRAIT OF A YOUNG MAN.

Half length, life size, standing to left; scarlet coat, embroidered waistcoat, short wig and black tie, black riband round the neck; left hand outstretched pointing. Column to left, dark background.

Canvas.

370. BELISARIUS.

After MIEREVELT? by JAMES GOUPY.

Composition of six figures and a dog. Belisarius is seated to the right receiving alms from a woman; a soldier, with his hands joined, stands in front of him to the left; behind are two women and a child.

Coloured pastel, on paper, 22 in. H. × 28 in. W.

The original picture, a canvas with life-sized figures, is at Chatsworth.

Cat. 1747. North Room, No. 6.

371. THE TOWER OF BABEL.

In the foreground, to right, the King, attended by numerous courtiers, is giving instructions to a man kneeling, who presents a plan to him; some masons are busy, in the centre, below the steps. The tower rises, in the centre, on a vast platform, which is flanked to the left by a fortified wall, with a town built on it. The tower is built tier above tier, like an amphitheatre, until it is lost in the clouds. The ground in the middle distance, between the outer wall and the platform on which the tower rises, is crowded with figures, as busy as ants.

Canvas, $37\frac{1}{2}$ in. H. × $49\frac{3}{4}$ in. W.

Cat. 1831. Drawing-Room.

372. QUEEN ANNE. 1665—1702—1714.

After KNELLER.

Bust, life size, profile, to left, in an oval, wearing crown; gold brocade dress, ermine collar and facings, ermine cloak, collar with St. George, knot on left shoulder of gold cord; a long curl descends over right shoulder.

Canvas, 30 in. H. × 25 in. W.

Said to be a study for the coinage, and similar to a picture by Kneller at Blenheim.

373. LORD WILLIAM BENTINCK, G.C.B. 1774—1839. *Thomas Phillips R.A.*
Bust, life size, to right; in uniform, wearing an order and blue ribbon; sky background.

Canvas, oval, 32 in. H. × 25 in. W.

Lord William Henry Bentinck, G.C.B., G.C.H., born 14th Sept. 1774, Governor-General of India, 1827-1835, married, 19th February, 1803, Mary, 2nd daughter of Arthur, 1st Earl of Gosford.

Exhibited at the National Portrait Exhibition, 1868. Cat. No. 243.

LIBRARY.

374. SIR KENELM DIGBY (1603—1655), HIS WIFE, LADY VENETIA (1600—1633), AND CHILDREN. *After VANDYCK.*

Half length figures, life size. Sir Kenelm is on the left, seated to right, in a silver and gold brocade doublet; a purple velvet cloak covers the right arm, his left rests on the arm of the chair. Lady Digby is seated opposite, in a blue dress, pointing to her children with her right; one child, in crimson, is leaning on her knee; the other, in a white doublet and yellow cloak, stands to right; Lady Digby's left hand is placed on his shoulder. Her dress is edged at the neck with lace, a wide collar of point lace falling over the shoulders; a purple rosette is fastened in the centre of the breast, and a knot of white ribbon at the back of her head. Sir Digby wears a wide lace collar and laced wristbands. On a table to left, covered with a yellow cloth, is an astrolabe.

Canvas, 54 in. H. × 83½ in. W.

The picture has been often copied. Miniatures of the two principal figures by Peter Oliver are in the possession of Wingfield Digby, Esq.

Cat. 1831. Little Drawing-Room.

UNDERGROUND GALLERY.

SOUTH WALL.

375. ANGEL IN CONTEMPLATION. SIR JOSHUA REYNOLDS.

The Angel, in red drapery, is seated on clouds towards the right of the picture, leaning his head on his right hand, the left resting on the right arm; looking upward at a vision of the cross, which appears in a glory filling nearly the whole of the sky above, dark clouds below; from beneath the elbow depends a scroll with a Greek inscrip-

tion. The design is in the form of a Gothic arch, the spandrils are filled with panels and rosettes on a ground of gold.

Canvas, 101 in. H. \times 118 $\frac{1}{2}$ in. W.

One of the designs for the Oxford (New College Chapel) Window. This canvas is mainly the work of an assistant. The surface is much corroded from the use of bitumen.

Bequeathed to the 3rd Duke of Portland by Sir Joshua Reynolds.

Cat. 1831. Gothic Hall.

Exhibited at Manchester, 1857. Cat. No. 159, Modern Masters.

376. CHARITY.

Full length figure, small-life size; looking down at a child, who stands on tip-toe with outstretched arms to left; she holds another child in her arms wrapt in cloak, which is of a pale red colour, the petticoat is of a deeper red.

Canvas, 67 $\frac{1}{2}$ in. H. \times 30 $\frac{1}{4}$ in. W.

This and the three companion pictures are by an English painter much under the influence of Guido Reni, they bear little or no resemblance to the works of Sir Joshua Reynolds, to whom they were ascribed.

Cat. 1831. Gothic Hall.

377. FAITH.

Full length figure, small-life size, to right; looking down, holding a cup in her right, and cross in left; dark yellow dress with short sleeves, girdled at the waist, and below the breast; blue mantle. Background, a grey niche with arched top.

Canvas, 67 $\frac{1}{2}$ in. H. \times 30 $\frac{1}{4}$ in. W.

Cat. 1831. Gothic Hall.

378. RELIGION?

Full length figure, small-life size, standing to left; looking down, her arms crossed over her breast; she holds a lamb, and is entirely robed in white.

Canvas, 67 $\frac{1}{2}$ in. H. \times 30 $\frac{1}{4}$ in. W.

Cat. 1831. Gothic Hall.

379. HOPE.

Full length figure, small-life size, standing to left; looking up, her hands are joined in prayer; long, dark, loose hair; dark blue dress, light scarf over shoulder, floating behind.

Canvas, 67 $\frac{1}{2}$ in. H. \times 30 $\frac{1}{4}$ in. W.

Cat. 1831. Gothic Hall.

380. YEW TREE AT LORTON, NEAR COCKERMOUTH.

GEORGE BARRET, R.A.

In the shadow of the great tree, cattle and horses reposing ; bridge to right, distant hills to left.

Canvas, $53\frac{1}{2}$ in. H. \times $76\frac{1}{2}$ in. W.

The views depicted in this set of pictures by Barret were identified by the 4th Duke of Portland, by whose order labels were attached.

381. WELBECK FROM THE DEER PARK.

Sunset, a wooded slope in the foreground with deer.

Canvas, $54\frac{1}{2}$ in. H. \times $76\frac{1}{2}$ in. W.

382. "SEVEN SISTERS" OAK TREE, WELBECK.

The tree stands a little to the left, the trunk divided into seven forks a short distance above the ground; beneath the tree, mares and foals. Wooded distance, sheet of water to right.

Canvas, 51 in. H. \times $41\frac{1}{4}$ in. W.

383. GREENDALE OAK, WELBECK.

The venerable trunk has lost nearly all its foliage, only the stump of one of the arms bears a few small leafy branches ; the hollow trunk has been tunnelled through, and some sheep are lying within its shade. Wooded background. On the road to left is a boy with a flock of sheep and a goat.

Canvas, 50 in. H. \times $40\frac{1}{2}$ in. W.

WEST WALL.

384. HAZEL GAP PLANTATION.

GEORGE BARRET, R.A.

A stream in the foreground with wooded banks ; nearly in the centre a boat, in which are two men, one fishing ; swans to left, and horses grazing on the bank to right.

Canvas, 45 in. H. \times 66 in. W.

View taken about 1767 from the Reindeer Park on the south side of the Great Wood ; at that time Bulstrode Hill was about twenty years old and the Hazel Gap Plantation about ten.

385. VIEW OF WELBECK.

A hill in the foreground, with trees and deer, a sheet of water beyond, a house in the distance, evening sky.

Canvas, $39\frac{1}{2}$ in. H. \times 50 in. W.

386. LANDSCAPE, VIEW IN WELBECK PARK.

GEORGE BARRET, R.A.

A bridge crosses the stream in the middle distance, nearly in the centre of the picture ; beyond the bridge in the distance is a mansion, oak tree to right ; shepherds in the foreground and a mare and foals.

Canvas, $54\frac{1}{2}$ in. H. \times 76 in. W.

This picture was painted in 1767. The bridge shown here fell during building in 1768.

387. WELBECK PARK.

A slope in the foreground with tall trees and deer, the river winding below ; on a point of land in the middle distance is a clump of trees and a group of deer, one standing by the water's edge. On the opposite bank of the river, which is well wooded, is a small chapel ; a hill in the distance.

Canvas, $44\frac{1}{2}$ in. H. \times 66 in. W.

EAST WALL.

388. AIREY FORCE.

GEORGE BARRET, R.A.

Below the hill to the left is a wooden hut, a broken mill-wheel leaning against the wall ; the waterfall is crossed by a rustic bridge, three peasants to the right below the bank ; above the stream is a rainbow.

Canvas, 45 in. H. \times 66 in. W.

389. RIVER SCENE.

The river winds through the distance on the left ; a shepherdess and two boys with a flock of sheep and two cows are on the near bank ; low hills beyond, a couple of trees in the foreground to left.

Canvas, 45 in. H. \times 66 in. W.

390. ROCHE ABBEY, NEAR WELBECK.

A pool of water in the foreground to left ; on the bank are two boys and a dog ; nearer to the right are a man and a dog, and a woman with a child is seated on a stone by the side of the road. In a vaulted chamber of the ruin beyond, a cart is stabled, and some horses are grazing ; a gate in a low stone wall leads to a flight of stone steps ; the ruins are much overgrown with trees.

Canvas, $45\frac{1}{2}$ in. \times 66 in. W.

391. ROCHE ABBEY.

The ruins are on the left of the picture ; in the centre is a path, leading through a gate in a low stone wall, that crosses the road and is partly built on a slope that rises to a

rocky ridge on the right, a grass slope and trees below. In the foreground to the left a man and woman with a dog; on the path, near a demolished wooden gate leading by the side of the ruins, the stones of the wall are scattered about; boulders of rock, and dark foliage to right.

Canvas, 45½ in. H. × 66 in. W.

Delft

SOUTH WALL.

St. Loretto

392. ZACCARIA CONTARINI.

Venetian School.

Three-quarter length, life size, to right; his right hand rests on a vellum-covered book which lies on the table, pointing with left. Black dress trimmed with fur, dark green curtain, looped up at back, red chair to right. Inscribed in upper left corner, "SIG^{NR} ZACARIA CONTARINI."

Canvas, 47 in. H. × 38 in. W.

Cat. 1831. Drawing-Room.

393. SIR THOMAS KILLIGREW. 1611—1682.

SHEPPARD OR SHEPHERD.

Three-quarter length, life size, seated to right, in an armchair, his head resting on his right hand; in his left he holds the MS. of "Polidor, or the Dream." White satin doublet with gold buttons, lined with brown fur, fur cuffs and cap, a striped Venetian scarf round his waist, a blue cloak edged with gold lace has fallen from his shoulders. Long fair curly hair, moustache, and imperial. On his right wrist is a mourning bracelet tied with black ribbon, a miniature attached. On the wall at the back is an oval portrait of Charles I. in armour wearing the blue ribbon, inscribed "C.R.I.," surmounted by the Royal Crown. Red curtain, chair, and table-cloth, fastening at the corners, trimmed with gold braid, loops, and buttons. On the table are a number of books, inscribed with the names of Killigrew's plays; in front a brown dog looking up at his master, on the dog's collar is engraved "THO. KILL"

Canvas.

Engraved by Faithorne as a frontispiece to Killigrew's plays, 1664.

394. DUTCH LANDSCAPE.

The foreground to the left is a plateau on the slope of a hill; against the hill-side is built a rude stone house with a chimney and thatched roof; near the entrance a man is shoeing a mule, a woman and child standing by, some cattle and a boy complete the group. On the road beyond is another lad with a dog, driving a mule; to the extreme left a man and woman are asleep, with a dog at their feet; a man seated on the back of a mule is talking to a shepherdess; a mule, goats, and sheep, are reposing in the



No. 397.

CHARLES I. AS A BOY.

foreground; more to the right, by a group of tall trees in the centre, a shepherd leans on his staff; below the hills to the right is the bed of a torrent crossed by a rustic bridge, wooded banks and hill-side, with ruins on the slope.

Canvas, 19 in. H. × 28 in. W.

395. WILLIAM HENRY CAVENDISH BENTINCK, 3RD DUKE OF PORTLAND? 1738—1809.

Half length, life size, to left; plum-coloured coat and waistcoat, lace cravat and ruffles; hair powdered, and tied with black ribbon, chin clean shaven; the right hand thrust in breast of waistcoat. Earth bank to right, and grey sky.

Canvas, 30 in. H. × 25 in. W.

396. DOROTHY CAVENDISH, WIFE OF WILLIAM HY. CAVENDISH BENTINCK, 3RD DUKE OF PORTLAND.

Bust, life size, seated to left; the left arm supported on a stone ledge, the head turned to the spectator, nearly full face; dove-coloured dress with gold hem, orange scarf round her waist, the light brown hair is drawn up on the top of the head and tied with pink ribbon, two loose plaits hang down over either shoulder; she is seated against a rock, landscape and sky to left.

Canvas.

Dorothy Cavendish, daughter of 4th Duke of Devonshire, born 1750, married William Henry Cavendish Bentinck, 3rd Duke of Portland.

397. CHARLES I., AS A CHILD, WITH A GREYHOUND. 1600—1625—1649.

Full length, life size, standing to left, nearly full face; green velvet dress braided with gold, red silk lining; red scarf, by which hangs a sword, the left hand rests on the hilt; in his right he holds a small gun, resting on his hip; the sleeves are open and show the under vest with tight sleeves of white and gold brocade, ruff and wristbands edged with point lace; a white and tan greyhound to left, with red velvet collar edged with gold. To right is a table covered with a red cloth braided at the corner, on which lies a grey felt hat with a white feather, the brim is looped up with a jewel, and has a plaited band of gold cord. The right foot is advanced; white shoes with spurs; light brown hair. Signed in the right lower corner, ^V“M.”

Canvas.

From the Northwick Collection, 1859. Sale Cat. No. 47.

Stuart Exhibition, New Gallery, 1889. Cat. No. 66.

398. DUTCH INTERIOR.

By a table to left, covered with cards and pipes, stands a bare-footed man, he points to the cards on the table with his left, while declaring a number with his right;

by his side another man is seated, with a glass in his right resting on the table; he points with his left to a man drinking from a jug, on the opposite side of the table. To the right are some tubs, and various earthenware utensils; three ducks are in the foreground. A boy is leaning on a barrel, with his arms folded, looking at the card players, a smaller child stands opposite with his hands on the edge; above is a hay rack. In the inner apartment, a woman and boy are seated by the fire.

Panel, $22\frac{3}{4}$ in. H. \times $28\frac{1}{2}$ in. W.

399. ELIZABETH VERNON, WIFE OF HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON.

Three-quarter length, life size, seated to left; black dress with white flowered pattern, the upper part of the bodice and puffs of sleeves slashed and lined with scarlet and embroidered with flowers; the lower edge of the corset is finished with a chain of coloured stones set in gold, sewn on a band, fastened at the point of the bodice with a gold clasp. She wears a cap with a narrow lace border, the edging of pearls, arranged in points like lace, with three pear-shaped pearls of larger size on the points in front; point lace ruff and cuffs; gold collar, with a jewel attached to the front of the bodice, on the left side is pinned a medallion with a scarlet ribbon, two rings on the third finger of left hand, one of which is attached to the wrist by a cord, dark hair, pearl pendent ear-rings. The right hand rests on a red feather fan, the left on the arm of the chair, which is covered with green velvet and studded with round-headed brass nails, green curtain to left, dark background. Inscribed in the left lower corner, "ELIZABETH VERNON, / C^{SS}. OF SOUTHAMPTON."

Canvas, $61\frac{1}{2}$ in. H. \times 42 in. W.

Elizabeth Vernon, called "The Fair Mrs. Vernon," daughter of J. Vernon of Hodnet, married Henry Wriothesley, 3rd Earl of Southampton, the friend of Shakespeare.

From Bulstrode, No. 49.

Exhibited at Manchester, 1857. Cat. No. 32.

400. MR. CLEAVER.

SIR JOSHUA REYNOLDS.

Three-quarter length, life size, seated to left; in a light grey suit; his hands are clasped in front; grizzled hair. A black wide-awake hat lies on the table, with his gloves in front of him. The table is covered with green cloth, similar in colour to the chair, which is studded with brass nails; dark brown background, sky to left.

Canvas, $50\frac{1}{4}$ in. H. \times 40 in. W.

Mr. Cleaver was for many years agent at Welbeck for the 3rd Duke of Portland. Cat. 1831. Dining-Room.



No. 399.

ELIZABETH VERNON OF HODNET, WIFE OF HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON.

WEST WALL.

401. FRANCES SEYMOUR, WIFE OF THOS., 4TH EARL OF SOUTHAMPTON.

Full length, life size, seated, her left hand pressed to her breast ; holding a grey scarf which crosses the right shoulder, the end of which is held in her right. White satin dress with full sleeves, looped up at the elbow and fastened with pearls ; pearl necklace, and large drop ear-rings ; a small curl in centre of forehead, two long ringlets fall to the shoulders. On a table to left, covered with a red cloth, is a coronet ; landscape background, dark grey sky, column and red curtain to right. Inscribed below to the left, "FRANCES SEYMOUR, / C^s OF SOUTHAMPTON."

Canvas.

Gran'daughter of Francis Devereux, Earl of Essex, daughter of William, 2nd Duke of Somerset, 3rd wife of Thomas, 4th Earl of Southampton, afterwards married Conyers, 2nd Earl of Holderness.

From Bulstrode, No. 31.

402. WILLIAM WENTWORTH, 2ND EARL OF STRAFFORD.

MARIA VERELST.

Full length, life size, standing to left, in Garter Robes ; right on hip, left holding cloak ; hat on table to left, covered with brown cloth ; brown wig, lace cravat ; fluted column to right, sky to left ; dark background. Inscribed "WILL^m. WENTWORTH 2^d EARL OF STRAFFORD MARRIED 2 WIVES 1st LADY MARY STANLEY, ELDEST / DAUGHTER TO JAMES STANLEY, EARL OF DERBY, 2^d HENRIETTA, DAUGHTER TO FREDERICK CHARLES DU ROY."

Canvas, 96 in. H. × 58 in. W.

Cat. 1747. Grand Saloon, No. 21.

403. LADY FRANCES CRANFIELD, WIFE OF RICHARD, 5TH EARL OF DORSET. After VANDYCK.

Full length, life size, standing to left ; white satin dress, blue lining to upper sleeve ; right hand raised, holding thin grey scarf that passes across the left arm and floats behind her, the left arm outstretched ; dark hair worn off the forehead in clusters of curls on either side of the head, the knot at the back is ornamented with strings of pearls. Landscape background, tall trees to left, and rock to right. Inscribed below to left, "LADY FRANCES CRANFIELD / C^{ss}. OF DORSET."

Canvas.

Lady Fs. Cranfield, Daughter of Lionel Cranfield, E. of Middlesex, married about 1636, Richard 5th Earl of Dorset.

From Bulstrode, No. 43. There is a copy also at Windsor Castle.

404. CHARLES, LORD VISCOUNT MANSFIELD, AND HIS BROTHER, LORD HENRY CAVENDISH, SONS OF WILLIAM, 1ST DUKE OF NEWCASTLE. After VANDYCK.

Three-quarter length figures, life size. Lord Henry on the right, faces to left, and turns towards the spectator ; he is dressed in a white satin doublet, with small lace

collar and blue cloak, his right on his breast, the left lightly touching bent leg, hilt of sword seen beneath cloak; Ld. Mansfield fronts the spectator; his left on his sword, the right hanging by his side; dark green velvet doublet, and yellow cloak; the doublet is fastened with gold rose-shaped buttons showing shirt beneath; small lace collar and strings; dark hair. Red curtain to left; dark background.

Canvas, $51\frac{1}{2}$ in. H. \times $51\frac{1}{4}$ in. W.

Cat. 1747. Servants' Room, No. 1.

There is no doubt as to the personages here represented, but with the exception of the heads, the whole is copied from the well-known picture of Lord John and Lord Bernard Stuart, by Vandyck, belonging to Earl Cowper; another example belongs to Earl Darnley.

405. HENRY, 2ND DUKE OF NEWCASTLE.

Full length, life size, standing to left; red doublet lined with white silk, blue mantle lined with white, doublet ornamented with lace and ribbons, white stockings, buff-coloured shoes with red heels, wearing George and collar; right arm extended, the left on his hip covered by his blue mantle; hair curling to shoulders, lace cravat. Dark background, red curtain to right. Inscribed "HENRY 2^D DUKE OF NEWCASTLE, MARRIED/ FRANCES ELDEST DAUGHTER TO W^M PIEREPONT ESQ^{RE}."

Canvas, 87 in. H. \times 53 in. W.

Exhibited at Manchester. Cat. No. 187.

406. STAG HUNT.

SNYDERS.

A Stag to the right, pursued by seven dogs, the eighth has been tossed by the stag, three others are barking in front, to right. A pool of water in the centre, open wooded landscape background, a willow tree on the bank, to the extreme left.

Canvas, 70 in. H. \times 136 in. W.

Cat. 1831. Dining-Room.

407. BEAR HUNT.

SNYDERS.

Twelve dogs attacking a couple of brown bears; to right, the bear standing upright, hugs a dog with his forepaws, while another seizes him by the ear, a third biting him in the leg in front, a fourth barking with his tail between his legs, a fifth dog (of which the hind quarters only are visible) is behind, apparently 'hors de combat,' the head of another is seen to the extreme right. The cub to left is closely pressed by three dogs, a fourth beneath him seizes him by the leg, another, badly hurt, is rolling on the ground, in the centre of the foreground, the head of a sixth is seen to the left, apparently hurt, but barking vigorously. Open landscape background, with tall trees to left.

Canvas, $84\frac{3}{4}$ in. H. \times $136\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

408. BOAR HUNT.

Attributed to SNYDERS.

The boar, nearly spent, stands with his shoulder against the trunk of an oak tree, attacked by four dogs; a fifth, badly wounded, lies on his back in front of the boar, in the centre of the picture; a bank to the right, open wooded landscape to left, with low hills.

Canvas, 83 in. H. × 138 in. W.

Cat. 1831. Dining-Room.

NORTH WALL.

409. BOAR HUNT.

SNYDERS.

A boar has been brought to bay at the foot of a tree and is attacked by twelve dogs. The boar appears to have a decided advantage, as the nearer dogs show some hesitation in attacking him, and five are either badly wounded or killed; only the nose of the twelfth dog is seen in the picture; open landscape and thickly wooded bank to the left.

Canvas, 81½ in. H. × 137 in. W.

Cat. 1831. Hall.

410. HAWKING.

SNYDERS.

Four dogs are rousing the grouse from the cover, and two hawks are seizing them on the wing; one dog is to the right on a bank, another is scenting the ground in front, a third is looking at one of the hawks and barking, while the fourth, near the stump of a tree on a bank to right, is barking at the birds he has roused. Open landscape background.

Canvas, 70 in. H. × 135 in. W.

Cat. 1831. Dining-Room.

Exhibited at the British Institution, 1855.

EAST WALL.

411. BULL BAITING.

SNYDERS.

A dark brown bull is defending himself from seven dogs; two lie behind him 'hors de combat,' he has just tossed the third in the air, and with his horns low on the ground he fronts the remaining four. Low landscape and trees to left.

Canvas, 80½ in. H. × 141½ in. W.

Cat. 1831. Hall.

412. BOAR HUNT.

DE VOS.

A sow with a litter of young ones attacked by eight dogs; the old boar has just repulsed the attack of a black and white dog who is falling backwards, another is rolling on the ground in the centre, three others are racing up the slope to left, and the head of the fourth appears on rising ground to the right; two dogs have each a cub by the ear, and one is dragging his prey away. Open landscape, a river in the distance to left.

Canvas, 81 in. H. × 94 in. W.

Cat. 1831. Hall.

WEST WALL.

413. JAMES II. 1633—1685—1701.

Full length, life size, standing to right, in armour; blue velvet coat lined with ermine, fastened to right shoulder, long grey wig, lace cravat; he wears the Garter and a Medallion of St. George attached to a blue ribbon on his right side; he holds a sceptre in his right, his left on hip, the regalia on a pedestal to left. Background, wall and parapet, sky to right. Inscribed below in gold letters, "III. JAMES: VII. 1685."

Canvas.

414. CHRISTOPHER MONK, 2ND DUKE OF ALBEMARLE. D. 1687.

Full length, standing, nearly full face; in the robes of the Garter, wearing the George; he points downwards with his right towards a plumed hat which is on the floor, and with the left gathers up the end of his blue velvet cloak; long, dark, curled wig, white stockings, grey shoes with red heels and jewelled ornaments; the sleeves of the doublet are decorated with rows of pearls, looped up above the wrist showing the lace edged shirt beneath. Dark background and chequered pavement. Inscribed below to right, "CHRISTOPHER MONK/ 2^D DUKE OF ALBEMARLE."

Canvas, 87 in. H. × 54 in. W.

Christopher Monk, 2nd Duke of Albemarle, son of General Monk, 1st Duke, Governor of Jamaica, and Commander-in-Chief of all plantations belonging to England in the West Indies, died at Jamaica soon after his arrival in 1687. Married Elizabeth, daughter of Henry Cavendish, 2nd Duke of Newcastle.

Exhibited at Manchester, 1857. Cat. No. 190.

415. LADY ELIZABETH CAVENDISH, WIFE OF CHRISTOPHER MONK, 2ND DUKE OF ALBEMARLE.

Full length, life size, seated to left; in an armchair, with her feet on a velvet cushion; white and gold brocade dress, blue velvet mantle lined with ermine; her right is placed on the arm of the chair, and the left elbow rests on the back, which is

covered with the folds of her mantle; dark background; to left is a stone vase of antique shape, yellow curtain to right. Inscribed below in right corner, "ELIZABETH CAVENDISHE, 1ST/ DAUGHTER TO HENRY, DUKE/ OF NEWCASTLE, MARRIED/ TO CHRISTOPHER MONK,/ 2^D DUKE OF ALBEMARLE."

Canvas, 87 in. H. × 52½ in. W.

She married 2ndly, Ralph, Earl, and afterwards Duke of Montagu.

Cat. 1747. Great Dining-Room, No. 5.

Exhibited at Manchester, 1875. Cat. No. 189.

416. LOUIS XV., AS A CHILD. 1710—1774.

VANLOO?

Whole length, life size, seated on a throne; blue velvet mantle, powdered with fleur-de-lis and lined with ermine, wearing collar and star; gloved hands, lace ruffles and cravat, black wig; his feet rest on a blue velvet cushion covered with fleur-de-lis, like the robe; holding sceptre in right, which rests on the arm of the chair; pointing with left; table to right covered with crimson velvet cloth, the step of the throne is covered with a heavy gold and silver brocade, a similar curtain above; fluted columns in the background, a garden to right, sphinxes at the base of the throne.

Canvas.

417. CHRISTOPHER MONK, 2ND DUKE OF ALBEMARLE. D. 1687.

Full length, life size, standing to right, in Garter Robes; right on his hip, left resting on plumed hat, placed on saffron-coloured curtain drapery to right; black wig and lace cravat; grey background, column to left. Inscribed "CHRISTOPHER MONK, 2D DUKE OF ALBEMARLE, MARRIED ELIZABETH/ CAVENDISHE ELDEST DAUGHTER OF HENRY DUKE OF NEWCASTLE."

Canvas, 95 in. H. × 59 in. W.

Cat. 1747. Grand Saloon, No. 4.

418. A WOLF HUNT.

DE VOS.

A wolf that has killed a fawn, whose carcass lies in the centre of the foreground, is attacked by six dogs; the wolf has seized one dog by the hind quarters, and is seized in turn by the right forepaw by another, the heads of the other four dogs are seen right and left of the canvas; a wood to right, and fallen trunk; open landscape to left.

Canvas, 54 in. H. × 81 in. W.

Cat. 1831. Hall.

419. EDWARD HARLEY, 2ND EARL OF OXFORD AND MORTIMER. MICHAEL DAHL, 1728.

Full length, life size, standing, in Peer's Robes; holding coronet in right. Brown background, a niche with a shell dome to right. Signed "M. DAHL, PINX^T 1728."

Canvas, 95 in. H. × 58 in. W.

Edward Harley, 2nd Lord Oxford, married Lady Henrietta Cavendish Holles, only child of John Holles, Duke of Newcastle, he was father of Lady Margaret Cavendish Harley, who married the 2nd Duke of Portland. Lord Oxford was the collector of the Harleian MSS. ; died 1741.

Engraved by Vertue.

From Bulstrode? No. 22.

420. DENZIL HOLLES, BARON OF IFIELD, AFTERWARDS LORD HOLLES. 1597—1680.

MARIA VERELST.

Full length, life size, full face, in Peer's Robes ; his right rests on his hip, his left on the table to right, on which is placed a coronet ; long wig, lace cravat ; curtain and column to right, sky to left. Inscribed "DENZIL HOLLES, BARON/ OF IFIELD MARRIED 3 WIFES, 1ST DOROTHY & HEIR TO S^R. FRANCIS ASHLEY BY WHOM HE HAD 4/ SONS 2^D JANE Y^E ELDEST DAUGHTER & COHEIR TO S^R. JOHN SHIRLEY 3^D HESTHER THE SECOND DAUG^{TR}. / & COHEIR TO GIDEON LE LOU, LORD OF THE MANNOR OF COLUMBIERS IN NORMANDY."

Canvas, 96 in. H. × 59 in. W.

Cat. 1747. Servant's Room, No. 2.

421. FRANCIS HOLLES, BARON OF IFIELD.

Full length, life size, standing to left, in Peer's Robes ; his right hand gloved, rests on the table, covered with green cloth, on which is placed a coronet, holding a stick in his left ; dark background, curtain looped up to right ; on the left, arms with motto, "SPES AUDACES ADIUVAT ;" eastern carpet. Inscribed "FRANCIS HOLLES, BARON OF IFIELD, HAD 2 WIFES, 1ST LUCY, THE YOUNGEST DAUGHTER TO S^R. ROBERT/ CARR OF SLEFORD, 2^D ANN, THE ELDEST DAUGHTER & COHEIR TO S^R. FRANCIS PILE, OF COMPTON/ BEAUCHAM IN BERKS."

Canvas, 91 in. H. × 53½ in. W.

Cat. 1747. Dressing-Room, No. 9.

422. THE COUNTESS OF OXFORD'S DUN MARE.

J. WOOTTON.

Held by a groom in blue livery, to right ; landscape background, tall trees to left, a sheet of water in the middle distance.

Canvas, 50 in. H. × 40½ in. W.

Cat. 1747. Vestibule, No. 13.

423. PORTRAIT OF A GENERAL ON HORSEBACK.

Small whole length, in steel armour, to left ; he wears a slouched hat with a grey feather, a yellow scarf with gold fringe round his waist, and is mounted on a grey horse. A page, in blue, holds his Master's helmet, which has plumes of orange

feathers. In the low ground, seen beneath the horse's belly, are tents and soldiers, horse and foot ; view of a town in the distance.

Canvas.

Cat. 1747. West Drawing-Room. " Prince Maurice of Nassau on Horseback in little." This entry of a picture, hitherto unrecognized, possibly refers to the above.

424. PORTRAIT OF A LADY.

Small half length, to right ; red dress with white sleeves, and lace cloak ; holding a mirror in her right, the left resting on a green cushion ; the red table cloth in front of her is covered with an open lace cloth.

Panel, $13\frac{3}{4}$ in. H. \times $10\frac{3}{4}$ in. W.

425. LANDSCAPE.

J. WOOTTON.

In the foreground to right, is a lady in an open carriage, drawn by six horses with an out-rider ; more to the right is a mounted groom with a led horse. In the background is a house and garden, flanked by long avenues of trees, with obelisks at the cross paths ; on the hill behind the house is a small circular building. A party of gentlemen in the foreground to the left, and a horse held by a groom near a tree. Signed "J. WOOTTON FECIT."

Canvas, 45 in. H. \times 50 in. W.

Cat. 1747. Upper East Apartment, Dressing-Room, No. 2. A view of the seat of Lord Clinton in Cornwall ?

426. A FAIR, WITH THE CONTRAST BETWEEN CARNIVAL AND LENT.

BRUEGHEL ?

The scene is an open square, with a church in the background to the right, the interior is seen through the open door ; from a side door issue a number of old women with black cloaks, and men in brown, some carrying their chairs on their heads ; a little to the left is a shop with eatables exposed for sale, and a boy seated on the window sill above, with his legs dangling below. In the street at the side, which is flanked with a row of houses and shops, is a procession of old people in brown cloaks, in the distance are peasants dancing in a ring ; at the corner of the street, to the left, a man is standing on a barrel drinking, while a man empties a bucket on his head from a window above, to the delight of the children who are standing round ; near by is a mock procession, headed by a man in a long robe bearing a sword, a little in front is a man with a cross bow, and other figures, who appear to belong to the party, are receiving gifts from the occupants of a house near ; two crooked staves project from the wall of the house above the porch. To the extreme left in the foreground is an inn, with a flaming beacon hanging out of the lower window, a sign with a boat painted on it above, hanging from a red painted bar. At the street corner are placed a couple of barrels with jugs and glasses, a procession is passing near, headed by a man playing

on a shovel, the procession is accompanied by a tented structure carried on long poles, and two figures dancing. In the square is a group of five cripples, beyond are two figures on their knees gambling, and a group of four, throwing pots and kettles to one another to catch, the shards of a broken pot lie on the ground. In the centre of the square is a fish-woman's stall and a well, with a woman drinking from a bucket, beyond are children playing with whipping tops; near the well is a pig, a group of maskers whose backs are turned to the spectator and an old woman, seated, making gauffre cakes. The foreground is occupied with two processions encountering, representing the battle between Carnival and Lent, or the Fat and the Lean; a fat man is seated astride a barrel, drawn on a sledge, with his feet in cooking-pots, he holds a spit spear-wise on which are trussed a pig's head, a fowl, and other eatables, including a sausage dangling by a string; on his head is a pie dish, with the legs of a pigeon protruding from the pie, a ham is fastened to the head of the barrel with a knife; he is followed by a motley crew; the man who is pushing the barrel has a string of eggshells about him, another has a cooking-pot for a helmet, and is playing a musical instrument; he is followed by a woman with a salt box, wearing a necklace of eggshells, another bears a round tray with cakes, holding a candlestick in one hand, and a cup in the other; this company is encountered by another, in which an old woman with a cross on her forehead, and a basket on her head, is seated in a chair on a red trolley, drawn by a man and woman in white and brown dresses; the man has a black hood, with a long point attached to the girdle at his back; the old woman encounters the fat man with a shovel, on which are a couple of fishes. On the trolley is a pan of mussels and other Lenten fare, the car is followed by children, bearing what is probably a kind of rattle. To the right in the foreground, are cripples and people bestowing alms, and to the left, gamblers.

Panel, 47 in. H. \times 65½ in. W.

427. THE DUTCH FLEET AT ANCHOR.

WM. VANDEVELDE THE ELDER, 1685.

In the foreground are nine small boats full of men, five being near the principal vessel, two others are near a sloop to the right, another, in shadow, separate from the rest and nearer the spectator. Imitation of a pen-and-ink drawing, in black on a white ground. Signed in the left lower corner, "W. V. VELDE 1685 . . HONDT 74 JAREN."

Canvas, 40½ in. H. \times 58 in. W.

428. HOLY FAMILY WITH ANGELS.

After RAPHAEL.

Known as the "Madonna of Francis I.," from the original picture in the Louvre, having been painted for that King.

Canvas, 78½ in. H. \times 54 in. W.

Cat. 1831. Drawing-Room.



No. 430. DOBSON.

JOHN EGERTON, 2ND EARL OF BRIDGEWATER, AND HIS WIFE, ELIZABETH CAVENTISH.

429. SIR EDWARD HARLEY, K.B. D. 1700.

LELY?

Three-quarter length, life size, standing to left; in a buff coat and gorget, the sleeves of his doublet are embroidered with silver, a broad red silk scarf with a border of gold lace crosses his breast, plain band; a staff in his right, the left rests on the hilt of his sword. Inscribed to left below, "S^R. EDW^D. HARLEY."

Canvas, 48½ in. H. × 39¼ in. W.

Sir Edward Harley, K.B. of Brampton Bryan Castle in Hertfordshire, raised a regiment for Charles I. M.P. for Hertford in Restoration Parliament, father of 1st Earl of Oxford, died 1700. His first wife was Mary Button, daughter of Sir William Button of Parkgate, Devonshire.

Cat. 1747. In the South Drawing-Room, No. 8.

430. JOHN EGERTON, 2ND EARL OF BRIDGEWATER, AND HIS WIFE ELIZABETH CAVENDISH.

DOBSON.

Three-quarter length figures, life size, seated. The Earl is on the right, a fawn-coloured silk cloak wrapped round his shoulders; wide shirt sleeves, left hand holding edge of mantle, plain linen collar fastened at the throat with a brooch; long brown hair and thin moustache. His wife is seated to right, facing him, in a white satin dress, a blue scarf thrown over right shoulder; low bodice showing the edge of the chemisette, wide sleeves turned back; the right arm, bare, rests by her side; she holds some grapes in her left hand which she is taking from a basket; the front of the bodice is ornamented with jewels, and a jewelled band crosses the right shoulder, a string of pearls round the neck; brown hair curled at the ends; dark landscape background. Inscribed to the left, "ELIZTH CAVENDISHE/ 3^D DAUGHTER TO W^M DUKE OF/ NEWCASTLE MARRIED JOHN/ EGERTON 2^D EARL OF BRIDGEWATER" and to right "JOHN EGERTON/ 2^D EARL OF BRIDGEWATER/ MARRIED ELIZABETH CAVENDISHE/ 3^D DAUGHTER TO W^M DUKE OF NEWCASTLE."

Canvas, 46½ in. H. × 55½ in. W.

Cat. 1747. Great Dining-Room, No. 4.

Exhibited at Manchester, 1857. Cat. No. 209.

431. ELIZABETH WRIOTHESLEY, LADY NOEL, COUNTESS OF GAINSBOROUGH.

School of LELY.

Three-quarter length, life size, seated to left. Amber-coloured satin dress, with full sleeves looped up to the elbow, showing the wide sleeves of the chemisette beneath; her right is placed on her breast, and her left rests on the blue drapery of the cloak which falls from her left shoulder; a grey scarf, looped up with jewels, crosses the bodice.

Dark yellow curtain background, drawn aside to left, sky and dark trees ; dark hair disposed in short thin curls on forehead, pearl necklace and drop ear-rings. Inscribed to left, "ELIZTH WRIOTHESLEY/ LADY NOEL."

Canvas, 50½ in. H. × 40¼ in. W.

Elizabeth Wriothesley, Lady Noel, afterwards Countess of Gainsborough. Daughter and Co-heir of Thomas Wriothesley, 4th Earl of Southampton, Mother of *grandmother* Lady Elizabeth Noel, who Married Henry, 1st Duke of Portland, died about 1685.

From Bulstrode, No. 32.

432. PORTRAIT OF A GENTLEMAN IN ARMOUR. Dutch School.

Three-quarter length, life size, standing to right, in black armour ; he holds a long baton in his right, the left rests on his hip, a silver-hilted sword hangs by his side, and a red scarf, richly embroidered with silver and edged with silver lace, crosses his breast ; red velvet breeches with silver lace and buttons ; brown straight hair, parted in the centre, falling to the collar, which is edged with point lace, slight moustache. Purple velvet table cover on which rests his helmet and left gauntlet ; dark background.

Canvas, 50½ in. H. × 40 in. W.

433. LADY JANE CAVENDISH, WIFE OF CHARLES CHENEY, 1ST VISCOUNT NEWHAVEN.

School of LELY.

Bust, life size, to left ; white dress fastened with gold buttons, wide sleeves, slashed and lined with blue, a blue scarf wound round the right arm ; brown hair, in clusters of curls at the side of the head ; pearl necklace. Dark background. Inscribed above "JANE CAVENDISHE, ELDEST DAUGHTER TO W^M/ DUKE OF NEWCASTLE, MARRIED CHARLES CHENEY/ OF CHESHAM BOYS, ESQ^R THIS LADY KEPT GARRIS/ ON FOR HER FATHER AT WELBECK AGAINST THE/ PARLIAMENT/ ARMY."

Canvas, 30 in. H. × 25 in. W.

Cat. 1747. East Dressing-Room, No. 9.

Cat. 1831. Horsemanship Bedchamber.

Exhibited at Manchester, 1857. Cat. No. 150.

434. PORTRAIT OF A YOUNG LADY. Dutch School.

Bust, life size, to left ; black silk dress with high collar and ruff, edged with point lace ; straight hair, brushed off the forehead, hanging to the collar without ornament.

Panel, 27 in. H. × 20¼ in. W.

Cat. 1747. In the East Dressing-Room, No. 10. "Head upon board, Young Woman in black wth a ruff & loose hair."

435. LADY LUCY PERCY, COUNTESS OF CARLISLE.

After VANDYCK.

Three-quarter length, life size, to left; blue dress, wide sleeves showing the white sleeves of chemisette beneath; the hem of the dress is scalloped and ornamented with pearls; a gold-striped fawn-coloured scarf descends from the left shoulder, is gathered up in the left hand, with which she holds her dress, and passes over the right fore arm, which is folded across her body; the end of the scarf is held in her right hand. A double string of pearls descends in a loop from the throat, and a pearl and jewelled girdle encircles the waist of her bodice; brown hair in short curls, ornamented with pearls and coral beads at the crown of the head, pendent ear-rings. Warm grey background. Inscribed to left in lower corner, "SADY DUCY PERCY,/ COUNTESS OF CURLISIE" (sic).

Canvas, 50½ in. H. × 40 in. W.

Cat. 1831. Little Drawing-Room.

436. BATTLE OF THE BOYNE, JULY 1, 1690.

WYCK.

On the near bank to right, a couple of horsemen are conspicuous, one in yellow, the other in a green coat; more to the centre and a little behind, is another in red, beside him a man with a led horse; another group behind with an ensign falling from his horse, just as he is landing on the high bank; further to left is the single figure of a horseman in a dark coat, followed by others who are below the bank; a large party are crossing the river in the distance; a sharp engagement takes place to the extreme right near a group of trees, where a line of musketeers are stationed who are firing a volley; there is a sharp bend in the river in the centre of the picture. Distance of blue hills, bright blue sky with long white clouds, trees to the extreme left.

Canvas.

437. GENERAL LORD THOMAS FAIRFAX. 1611—1671.

Small, three-quarter length, standing to right, in armour; pale crimson scarf; a truncheon in his right, pointing in front of him, the left hangs by his side; his helmet is placed on a low wall to right; plain linen band, straight hair parted over forehead, thin moustache and imperial. Dark yellow curtain to left; landscape background with battle in the distance.

Canvas, 8½ in. H. × 6¾ in. W.

Lord Fairfax married Anne, Daughter and Co-heir to Horatio Lord Vere.

Cat. 1747. North Room, No. 32.

Exhibited at Manchester, 1857. Cat. No. 138.

438. MARY BEATRICE D'ESTE, WIFE OF JAMES II.? 1658—1718.

Small bust in an oval, the head turned to right. Red dress fastened with jewels, chemisette showing at neck, wide sleeves. Dark hair. Grey background.

Canvas.

439. JAMES II.?

George of Denmark.
Small bust, to left, in an oval, the head turned to right; star on left shoulder, red cloak, lace neck-cloth, long light brown wig; grey background.

Canvas.

440. LADY FRANCES HOWARD, WIFE OF SIR EDWARD VILLIERS. SIR PETER LELY.

Three-quarter length, life size, seated to left; blue velvet dress with short sleeves, fastened in front with jewelled buttons showing white skirt beneath, wide sleeves to chemisette ornamented with a band of pearls and diamonds; the right hand rests on a pedestal, covered with a dark red velvet curtain; the left rests on her knee; pearl necklace and pendants, a curl falls over the left shoulder; curtain background, sky and trees to left. Inscribed "LADY FRANCES HOWARD,/ WIFE TO S^R EDWARD VILLIERS."

Canvas, 49½ in. H. × 40 in. W.

Cat. 1831. Horsemanship Bedchamber.

Exhibited at Manchester, 1857. Cat. No. 219.

441. LADY FRANCES CAVENDISH, 2ND DAUGHTER TO WILLIAM, 1ST DUKE OF NEWCASTLE, WIFE OF OLIVER ST. JOHN, EARL OF BOLINGBROKE.

Bust, life size, to left; dark dress studded with jewels, the bust is nearly covered by a pale blue scarf, fastened across the left shoulder with a jewelled brooch, blonde hair, curled at the ends, pearl necklace; dark background. Inscribed "FRANCES CAVENDISHE/
2^D DAUGHTER TO W^M DUKE/ OF NEWCASTLE MARRIED TO/ OLIVER S^T JOHN EARL OF/
BOLENBROKE."

Canvas, 30 in. H. × 25 in. W.

Cat. 1747. Dressing-Room to Great Alcove Bedroom, No. 4.

442. BRILLIANA HARLEY, WIFE OF JAMES STANLEY.

GERARD SOEST.

Half length, life size, to left, as a shepherdess; yellow dress, blue cloak thrown across the shoulders; long brown hair, curled at the temples, descending to the shoulders; the crown of the head is covered with a coif at the back, and wreathed with white dog roses; a crook lies behind her, she holds a leaf in her right hand and the foot of a lamb, that is beside her, in her left. Background a bank of earth, sky and landscape to left. Inscribed in left upper corner, "BRILLIANA, DAUGHTER/ TO S^R. ROB^T. HARLEY,/ AND WIFE TO/ JAMES STANLEY,/ NEPHEW TO W^M./ EARL OF DARBY."

Canvas, 28 in. H. × 23½ in. W.

She was the Eldest Daughter of Sir Robert Harley by his 3rd wife Brilliana, daughter of Viscount Conway.

Cat. 1747. In the Bedchamber, No. 4, by "Zoust."

443. THE ADORATION OF THE SHEPHERDS.

School of P. VERONESE.

The Virgin kneeling, raising a white drapery from the child, who lies in the manger a little to right; in the centre of the composition a shepherd kneels, with a staff in his right; to left a brown ox, a shepherd in a yellow jacket leans across the back of the ox; two other shepherds are led in by St. Joseph.

Canvas, $25\frac{3}{4}$ in. H. \times 31 in. W.

Cat. 1831. Little Drawing-Room.

It was formerly attributed to Bassano.

444. THE GOLDEN AGE.

F. FRANCK.

Composition of numerous small figures. In the foreground a man is seated on some drapery, with a garland of vine leaves, leaning his cheek on his right hand; more to the right a child is seated fondling a cat, a woman reclines near, with a child clinging to her, a monkey is seated beside her; some tents are erected to right, and a child is swinging in the entrance of the nearest one. On a hillock are some couples embracing, a dance is seen to the left; wooded landscape. Signed to right, in lower corner, "F. FRANCK."

Copper, $19\frac{1}{2}$ in. H. \times 26 in. W.

The copper bears a stamped mark of a hand, and the date 1608.

445. LANDSCAPE WITH FIGURES.

Ascribed to FRANCK.

A composition of numerous small figures in a landscape; a tall tree to the left, beneath which are seated several male and female figures, an old man in red drapery is drinking from a shell, a girl is seated in front with a bunch of grapes in her hand; below the bank is a child with a cat, a peacock in the centre of the foreground, and some rabbits to the right; a little way off is another group of reclining figures, a man stooping in front, in purple drapery; a white goat is at the foot of the tree on the left, and in the lower left corner are seated two boys with a tablet, inscribed "AUREA SATURNO," etc., "1605." Saturn is above, seated on the clouds.

Copper, $19\frac{3}{4}$ in. H. \times 26 in. W.

The copper is stamped at the back with the date "Anno 1604," a hand, and a sign with the initials "F.S."

446. LANDSCAPE, WITH CATTLE ON THE BANKS OF A STREAM, MOONLIGHT.

Ascribed to BERCHEM.

A man fishing with a landing net, another figure is stooping near him, some covered boats are moored in the stream.

Panel, 13 in. H. \times 17 in. W.

Cat. 1831. Drawing-Room.

447. EDWARD HARLEY, 2ND EARL OF OXFORD. D. 1741. MICHAEL DAHL.
Half length, life size, seated to right, with a table in front of him, on which are some ancient silver coins; in his right he holds a large medal of Queen Anne, his left arm rests on the table. Blue-green and violet shot-silk dressing-gown and cap, white cravat; dark green chair; brown background. Signed to left "DAHL PINXT." Inscribed in upper right corner "EDWARD HARLEY,/ THE 2^D EARL OF OXFORD/ AND EARL MORTIMER."
Canvas, 40½ in. H. × 33½ in. W.
Engraved by Vertue.
Cat. 1747. South Drawing-Room, No. 10, by error attributed to Kneller.
Cat. 1831. Horsemanship Bedchamber.
Exhibited at Manchester, 1857. Cat. No. 249.
448. AUBREY DE VERE, EARL OF OXFORD. VERELST.
Full length, life size, to right, in Garter Robes; long greyish-brown wig; his right placed on his hip, the left holding cloak; saffron curtain looped up to right; brown background. Inscribed below to right "AUBRY DE VERE,/ EARL OF OXFORD, MARRIED 2 WIFES, 1ST, ANN, ONE OF Y^E DAUGHTERS/ & COHEIRS OF PAUL VIS^T. BANNING, 2^D, DIANA, DAUGHTER TO GEORGE KIRKE."
Canvas.
Cat. 1747. Grand Saloon, No. 20.
449. DAVID SCOTT OF SCOTSTARVIT. ALLAN RAMSAY, 1747.
Bust, life size, to right; his left hand thrust in the bosom of his waistcoat, red coat and waistcoat, white cravat, and grey wig. Brown background. Inscribed to right, "ETATIS 54./ 1747." and below "A. RAMSAY/ PINXT. 1747."
Canvas.
450. MATTHEW PRIOR, THE POET. 1664—1721. J. RICHARDSON.
Three-quarter length, life size, seated, nearly full face; black coat and knee breeches, white stockings, and black cap, with a red centre; lace cravat and ruffles; he holds a quill in his right, which is resting on the table beside him, covered with a red cloth; his left hand is thrust in the bosom of his coat; high back to chair, covered with red leather; grey background. Inscribed to left "PRIOR."
Canvas.
Engraved by Vertue.
Prior, writing to Swift, 4 May, 1720, says, "Richardson has made an excellent picture of me from whence Lord Harley (whose it is) has a stamp taken by Vertue." There is a duplicate in the Bodleian Library, Oxford.
Cat. 1747. Lady's Dressing-Room, No. 1.
Cat. 1831. Dining-Room Staircase?
Exhibited at Manchester, 1857. Cat. No. 270.

Edward Harley
the 2^d Earl of Oxford
and Earl Mortimer.



NO. 447. DAHL.

EDWARD HARLEY, 2ND EARL OF OXFORD AND MORTIMER.



No. 450. RICHARDSON.
MATTHEW PRIOR.



No. 452. DAHL.

MARGARET CAVENDISH HARLEY, 2ND DUCHESS OF PORTLAND.

451. THE HONBLE. EDWARD HARLEY. D. 1735. RICHARDSON.
Bust, life size, to left, in an oval, three-quarter face; blue velvet coat, white cravat, long grey wig; dark eyebrows; dark background. Inscribed in left upper corner, "MR. AUDITOR/ HARLEY."
Canvas, 30 in. H. × 25 in. W.
Probably the picture engraved by Vertue.
Cat. 1747. Bedchamber, No. 3.
452. MARGARET CAVENDISH HARLEY, WIFE OF WILLIAM, 2ND DUKE OF PORTLAND, AS A CHILD, WHEN ABOUT 8 YEARS OLD. MICHAEL DAHL.
Full length, life size, to left, as a shepherdess. White satin dress, with low bodice, laced with gold cord, cuffs turned back and lined with pink satin, black hat laced with gold, and ornamented with a white feather, placed high on her head, a rose in the hair to the right; she holds her staff in her right hand, with the left she offers some grass to a lamb by her side lying on a bank; a black and white spaniel to left, in the foreground, is looking up at its mistress. Landscape background. Signed in the lower left corner, "DAHL PINXT." Inscribed to right "THE HON^{BLE}. MISS MARGARET/ CAVENDISHE HARLEY,/ MARRIED TO W^M. BENTINCK, D^{KE} OF PORTLAND."
Canvas, 61 in. H. × 48 in. W.
Cat. 1747. South Drawing-Room, No. 11.
453. PORTRAIT OF A GENTLEMAN.
Bust, life size, to left, in an oval; fawn-coloured velvet coat, black wig, plain white cravat.
Canvas, 30 in. H. × 25 in. W.
There is another picture of the same personage, in a blue coat ornamented with gold lace and lace cravat, hanging over a door in the Lobby to Horsemanship Bedchamber, No. 176 in this Catalogue.
454. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD. SIR GODFREY KNELLER.
Three-quarter length, life size, to right, holding a basket of flowers resting on a pedestal; white satin dress with a string of pearls across the bodice, dull-red cloak with scalloped edge, gathered up beneath right elbow, and passing over the left shoulder. Brown architectural background, sky to right. Signed to left, "G. KNELLER. (the G and K interlaced) 1716." Inscribed in left lower corner, "LADY HENRIETTA CAVENDISH HOLLES, SOLE DAUGHTER/ TO JOHN, DUKE OF NEWCASTLE, MARRIED EDW^D. LORD HARLEY, AFTERWARDS EARL OF OXFORD."
Canvas, 50 in. H. × 40 in. W.
Cat. 1747. Great Drawing-Room, No. 10.
Cat. 1831. Green Room.

455. PORTRAIT OF A LADY. *Lady wife of David Scott* ALLAN RAMSAY, 1746.

Bust, life size, to left, in an oval. White satin dress, blue velvet mantle lined with ermine, a blue bow in front of the bodice, to which is attached a string of pearls; small open ruff; the mantle passes over the left shoulder, wide sleeves and muslin ruffles; only the right hand seen in the picture; reddish-brown hair, ornamented with pearls, pearl necklace. Signed outside the oval, in lower right corner, "A. RAMSAY 1746."

Canvas.

456. SKETCH FOR A FRIEZE, IN MONOCHROME. SIR PETER PAUL RUBENS.

A procession of sea-nymphs and tritons, directed to left, an old bearded man is seen to left, breast high above the waves, followed by a triton blowing a conch shell, and bearing a nymph on his back. To right is a group of three nymphs, the centre figure kneeling on her right knee on a dolphin, embraced by her companions; above are three flying Cupids, sustaining a garland of shells, above these are three heads of the Winds, with puffed out cheeks.

Panel, $14\frac{1}{4}$ in. H. \times $19\frac{1}{2}$ in. W.

Cat. 1831. Dining-Room.

457. LOUIS XIII., IN CORONATION ROBES. 1601—1643.

Small whole length, standing to right, in his robes, holding a sceptre in each hand, on a table to right, covered with a crimson cloth, lies the crown, and on the ground, placed on a cushion, is a plumed helmet, curtain on either side.

On alabaster. The stone, left its natural colour, forms the background.

Louis XIII. became King under the Regency of his mother, Marie de Medici, in 1610.

NORTH WALL.

458. JOHN HOLLES, 2ND EARL OF CLARE. D. 1665. MARIA VERELST.

Full length, life size, standing to right, in Peer's Robes. Inscribed "JOHN HOLLES 2^D EARL OF CLARE/ MARRIED ELIZ^A ELDEST DAUGHTER/ & ONE OF THE COHEIRS OF HORACE/ LORD VERE OF TILBURY."

Canvas.

John Holles, 2nd Earl of Clare, brother to Denzil, 1st Lord Holles of Ifield, and eldest son of John, 1st Earl of Clare, married Elizabeth, eldest daughter and coheir of General Sir Horatio Vere. Forsaking the cause of Charles I., his estates were ordered to be sequestered, but the sequestration was taken off by Parliament. He supported the restoration of Charles II., died 1665. Clarendon speaks of him as a man of honour and courage, but too much set upon improving his estate.

Cat. 1747, Grand Saloon, No. 16. It appears to be copied from the half length in armour in this Collection, No. 504.

459. WILLIAM III. 1650—1689—1702.

After KNELLER.

Full length, life size, to right, in his Coronation Robes, standing on stone step; his right hand on his hip, the left by his side; parapet and columns to left, red curtain embroidered with gold and sky to right; in front of him the regalia on a table which is covered with the end of the curtain.

Canvas, 91½ in. H. × 62 in. W.

Engraved in mezzotint by J. R. Smith as a bust, in an oval.

From Bulstrode, No. 20.

Exhibited at Manchester, 1857. Cat. No. 195.

460. MARY II., CONSORT OF WILLIAM III. 1662—1689—1694.

After KNELLER.

Full length, life size, standing to left, on step, in Coronation Robes; white satin petticoat and bodice ornamented with large jewelled plaques, the blue bodice and train are faced and lined with ermine; her right rests on the orb in front of her on a table, the crown lies beside it on a cushion; with her left she gathers up her train; pearl necklace, pendants and shoulder knots in the form of bows; table cover of crimson velvet with gold fringe; sky to left, and palace in background; heavy gold brocade curtain.

Canvas, 93 in. H. × 54¼ in. W.

From Bulstrode, No. 19.

Exhibited at Manchester, 1857. Cat. No. 196.

461. JAMES II., IN CORONATION ROBES. 1633—1685—1689. D. 1701.

Full length, life size, standing to left; with his right he holds his mantle, left resting on hip; green and gold girdle; the plumed hat is on a chair to right behind him; dark curtain to left, the crown lies on a cushion to right, on a table covered with a cloth of gold brocade.

Canvas, 86½ in. H. × 54½ in. W.

462. ELIZABETH WRIOTHESLEY, COUNTESS OF NORTHUMBERLAND?

Three-quarter length, life size, seated to left; blue dress, fawn-coloured scarf, which passes over the right arm and is fastened by a band that crosses the breast, reappearing beneath the left elbow where it is gathered up on the seat at her side; she holds a bunch of jessamine in her left, and a few blossoms in her right, which is raised; a fringe of fair hair in curls on her forehead, and in clusters at the sides of the head, pearl necklace and pendants; fountain to right, dark curtain looped above, with

heavy gold fringe; landscape and sky to left. Inscribed "ELIZABETH WRIOTHESLEY C^{SS} OF NORTHUMBERLAND" in left lower corner in white letters.

Canvas.

Elizabeth, youngest daughter of Thomas Wriothesley, Earl of Southampton, and of Frances Leigh, his second wife, married the 11th Earl of Northumberland, and was mother of Elizabeth Percy, the wife of Henry, Lord Ogle.

It is probable that this portrait is wrongly named, and that it is really Lady Elizabeth (or Frances) Leigh, daughter of Thomas, 1st Earl of Chichester, 2nd wife of Thomas, 4th Earl of Southampton.

From Bulstrode, No. 41.

463. ABIGAIL STEPHENS, 2ND WIFE OF SIR EDWARD HARLEY.

Bust, life size, to right, in an oval; white satin dress, a blue scarf crosses the left arm; brown hair, with a thin fringe on the forehead, pearl pendants and necklace; dark background. Inscribed above, "ABIGAIL STEPHENS,/ WIFE TO/ SR. EDWARD/ HARLEY."

Canvas, 30 in. H. × 25 in. W.

Abigail Stephens, 2nd wife of Sir Edward Harley, daughter of Nathaniel Stephens of Essington, Gloucestershire; through this lady Sir Edward Harley's children were related to Sir Francis Walsingham, Sir Philip Sydney, and the Earl of Essex; she was the mother of the 1st Earl of Oxford and Mr. Auditor Harley (father of the 2nd Earl), and therefore Great-Grandmother of Lady Margaret Cavendish Harley.

Cat. 1747. In the Bedchamber, No. 5, there was a portrait of this lady attributed to Dahl. This is probably the picture, but it is not by Dahl.

464. GERVASE HOLLES, ESQR. 1606—1665?

Half length, life size, to right; in a buff jerkin, purple sleeves with stripes of broad silver braid, open collar edged with lace, sword to left, dagger on the left side; grey hair, long at the sides, bald on the crown, cheeks shaved, moustache and square beard; dark background. Inscribed in upper right corner, "GERVASE HOLLES ESQ^R./ SON AND HEIR OF FRESCHVILLE/ HOLLES, MARRIED/ DOROTHY DAUGHTER/ OF JN^O. KIRKTON/ GENT."

Canvas, 31½ in. H. × 25½ in. W.

Gervase Holles of Grimsby, son of Freschville Holles by Elizabeth Kingston, Nephew of John 1st Earl of Clare, Master of Requests to Charles I. M.P. for Great Grimsby, fought at Edghill 1642, in exile in Holland till the Restoration. Antiquary, and Author of the Holles MSS. relating to his family, died before 1665.

Cat. 1747. South Dressing-Room, No. 8.

Exhibited at Manchester, 1857. Cat. No. 136.

National Portrait Exhibition, 1868. Cat. No. 712.

465. HONBLE. WILLIAM PIERREPOINT OF THORESBY, ESQ.

Bust, to left, three-quarter face; black doublet, falling collar edged with lace; long straight brown hair, parted in the centre and falling to shoulders; dark background. Inscribed to left, in the upper corner, "HON^{BLE} WILLIAM PIERREPOINT OF THORESBY, ESQ^R. MARRIED ELIZTH., DAUGHTER AND COHIER TO S^R. THO^S. HARRIS OF TONGE CASTLE IN Y^E COM: SALOP."

Canvas, 30½ in. H. × 25½ in. W.

The father of Grace Pierrepont, who married the 3rd Earl of Clare. He was nicknamed "The Wise William."

Cat. 1747. Great Dining-Room, No. 2?

466. DENZIL HOLLES, BARON OF IFIELD, AFTERWARDS LORD HOLLES. 1597—1677.

Bust, life size, to left, in an oval. Black doublet with gold buttons, white collar, edged with broad lace, over which falls a long wig. A coat of arms in the right top corner. Inscribed "DENZIL HOLLES, BARON OF IFIELD, MARRIED 3 WIFES,/ 1ST. DOROTHY, & HEIR/ TO S^R. F^{RS}. ASHLEY, BY/ WH^M. HE HAD 4 SONS,/ 2^D JANE, ELDEST DAUGHTER & COHEIR TO S^R. J^{NO}. SHIRLEY,/ 3^D HESTHER, THE/ SECOND DAUGHTER & COHEIR TO GIDE^{ON}/ LE LOU, LORD OF/ THE MANNOR/ OF COLUMBIERS/ IN NORMANDY,/ DYD OC^{BR}. 31ST/ 1677/ AGED 79."

Canvas, 30 in. H. × 25 in. W.

Cat. 1747. South Dressing-Room, No. 9.

Exhibited at Manchester, 1857. Cat. No. 177.

National Portrait Exhibition, 1868. Cat. No. 273.

467. FRANCES PIERREPOINT, WIFE OF HENRY, LORD OGLE, AFTERWARDS DUKE OF NEWCASTLE. After HUYSMAN (?).

Three-quarter length, life size, seated to left; red dress, fastened in front with gold buttons, short sleeves with scalloped edges, blue velvet mantle with ermine lining, gauze scarf with gold stripes fastened to the left shoulder; the right hand rests on the yellow drapery of the curtain that covers the arm of the chair, the left on her lap, holding mantle, which falls over the right arm, the lining turned back over the chair; the sleeves of chemisette reach to the elbow, and are encircled with strings of pearls and jewels; dark brown hair, worn full at the sides, with veil attached at the back of the head; sky and landscape to the left, above low parapet; a column and yellow curtain to right; brown background. Inscribed "FRANCES ELDEST/ DAUGHTER TO W^M PIERREPONT, ESQ^R/ MARRIED TO HEN^Y/ EARL OF OGLE/ AFTERWARDS DUKE OF NEWCASTLE," in left lower corner.

Canvas, 49½ in. H. × 41 in. W.

This picture is a copy from the full length in the Horsemanship Bedchamber,

attributed to Huysman. Frances, eldest daughter to William Pierrepont, Esqr., married Henry, Earl of Ogle, afterwards Duke of Newcastle.

Cat. 1747. Great Dining-Room, No. 14.

468. WILLIAM HENRY, LORD WOODSTOCK, MARQUESS OF TITCHFIELD, ELDER BROTHER OF THE 5TH DUKE OF PORTLAND, AS A CHILD. 1794—1821.

SIR MARTIN ARCHER SHEE, P.R.A.

Full length, life size, seated on the back of a black and white Newfoundland dog; low-necked white frock and low shoes; he uses a footstool to mount on the dog's back; straight, dark brown hair, with a fringe across the forehead; sculptured pedestal to right.

Canvas.

469. QUEEN ANNE (?). 1664—1702—1714.

Bust, life size, to left, in an oval; dark olive-green dress, red mantle lined with ermine, thrown over right shoulder and draped round left arm, a white frill is turned over the edge of the dress, and ornamented with a string of pearls; dark hair, one lock falling over right shoulder, a pearl pendant at the opening of the sleeve; brown background.

Canvas, 30 in. H. × 25½ in. W.

This portrait, supposed to represent Queen Anne, is possibly a portrait of her sister Mary, the Queen of William III.

470. SIR FRANCIS VERE. 1554—1608.

Bust, life size, to left, profile, in an oval; white spotted doublet and sleeves, tied on the left shoulder with a blue and gold lace; damascened gorget, and plain band; short brown hair, light moustache, and imperial, slight whiskers. The oval is inscribed "MEDIO ET TEMPORE," and to left, "SR. FRANCIS VERE." The motto occupies three sides of the oval and the name the fourth.

Canvas, 24 in. H. × 19 in. W.

Sir Francis was the second son of Geoffrey de Vere, who was the third son of the 15th Earl of Oxford; he distinguished himself as Lord General of the English forces in the Netherlands, and was made Governor of Flushing by Queen Elizabeth in 1596. Gained honour at a battle near Nieuport, and in the defence of Ostend against the Spaniards. Died 1608, and was buried at Westminster.

Engraved by Faithorne for Vere's Commentaries, 1657.

Cat. 1747. Great Dining-Room, No. 10.

Exhibited at Manchester, 1857. Cat. No. 75.



NO. 470.

SIR FRANCIS VERE.

471. A BUTCHER'S STALL, WINTER.

School of BASSANO.

The butcher to left, with a bench in front of him, carcasses of pigs hanging on the wall at the back; a woman in the centre cutting up, a boy near is drinking from a case bottle; behind is a man carrying some meat in a dish, two young women are occupied near the table to the left, one drawing back a curtain. In the foreground is a cat seated on a chair, some utensils lying near; in the distance near a shed, two figures are seated at a fire, snowy landscape beyond.

Canvas, 46½ in. H. × 58½ in. W.

This picture is probably one of a series of the Seasons, and represents "Winter."

Cat. 1831. Little Drawing-Room.

472. THOMAS STANHOPE, OF SHELFORD, KNT. 1572.

Half length, under life size, to left, in black armour; holding a truncheon in his right, resting on his hip; the left on helmet; short hair and beard, heavy moustache; dark background. Inscribed "1572,/ THOMAS STANHOPE OF SHELFORDE/ IN THE COUNTY OF NOTTINGHAM/ ESQUIRE KNIGHTED IN/ 1575 WHO DYED IN/ 1596."

Canvas, 29½ in. H. × 25½ in. W.

This picture has been mutilated, some red and white fringe is seen beneath the arm to right, the date "1572" is contemporary with the picture, the inscription was added later; his only daughter, Ann, married John Holles, 1st Earl of Clare.

On the back of the canvas is the pedigree of the Stanhope family.

Cat. 1747. East Dressing-Room, No. 30.

473. PORTRAIT OF AN ARCHITECT, SIR CHRISTOPHER WREN? Attributed to H. GASCARD.

Small full length, standing; loose red dressing-gown with white lining, long dark wig, lace cravat, white stockings, and red shoes. He holds in his right a drawing of the elevation of the façade of St. Paul's, the left, holding drapery, rests on his hip; to the right is a bust of Charles II. in stone, flanked by an amorino, weighing the insignia of Royalty against a number of Tablets carved with Coats of Arms; the pedestal of the bust is inscribed within an oval, "CAROLO II. D.G. BRITTANIARUM IMP. OPT. MAX. UBIQUE VENERANDO SEMPER AUG." On the step, at the base of the pedestal, is a group with a tablet, supported by two figures of children, and surmounted by a bust of Envy; below is a circular stone, or anvil, with a bridle on it; to left, some antique fragments, a capital and portion of a fluted column, a bas-relief of the head of Medusa, and the portion of a frieze; dark background with lurid sky.

Canvas.

The head bears little resemblance to the portraits of Wren, and appears to be much too young for him at the time he built St. Paul's.

474. CATHERINE GREVILLE, DUCHESS OF BUCKINGHAM. SIR GODFREY KNELLER.

Three-quarter length, life size, seated to right; green gown, loose white sleeves and frilled edge to chemisette; she holds a garland of flowers to her breast with her left, her right lies open on her lap. Brown hair, worn high on the forehead, hanging in long locks to the shoulders. Red curtain to left, open landscape to right, with a fountain surmounted by a dolphin. The head is relieved against a grey wall, across which trails a branch of jessamine.

Canvas, 50 in. H. \times 40 $\frac{1}{4}$ in. W.

The copy of this picture was at Bulstrode, No. 155 in this Catalogue.

EAST WALL.

475. PORTRAIT OF A LADY.

Half length, life size, to right, in an oval; white dress with gold border; black hair falling over left shoulder, a white ribbon in the hair and three leaves; blue cloak over right shoulder and left arm; border to dress and bracelets set with jewels. The right arm rests on a stone slab, the left hand is placed on the right arm; grey background.

Canvas.

476. FRANCIS HOLLES, 3RD SON OF JOHN, 1ST EARL OF CLARE. 1604—1622.

Bust, life size, to left; red coat, white sleeves, gorget and ruff. Inscribed "FRANCIS HOLLES,/ 3D SON OF JNO./ 1ST EARL/ OF CLARE/ DYED 1622/ AETA^s 18."

Canvas, 27 in. H. \times 20 in. W.

This is a repetition of the portrait No. 492.

Cat. 1747. Dressing-Room, No. 8?

477. ANNE, DAUGHTER OF HORACE, LORD VERE, WIFE OF THOMAS, 3RD LORD FAIRFAX.

Bust, under life size, to right, holding a garland of roses; white bodice ornamented with three rows of jewels, wide blue sleeve lined with red, looped up with a jewel; a black scarf crosses the left shoulder and passes over the right arm, collar edged with lace, drop ear-rings, hair done up in a knot at the crown with long locks on either side of the head, necklace a double row of pearls; left hand only seen, to right.

Canvas, 30 in. H. \times 24 $\frac{1}{2}$ in. W.

Cat. 1747. First Bedchamber on the Stairhead, No. 4.

478. PORTRAIT OF A GENTLEMAN.

Half length, life size, to right; grey velvet coat, yellow brocade waistcoat; left hand thrust in breast of waistcoat; hat under arm, grey wig, lace frilled shirt and ruffles; grey background.

Canvas, 30 in. H. \times 25 in. W.

479. CHARLES II. 1630—1660—1685.

Full length, life size, to right, standing ; in Garter Robes, holding cloak with right, left on table at side, on which is placed his plumed hat, blue and gold girdle ; red velvet table cover, fluted pedestal to right.

Canvas, 86 in. H. \times 50 $\frac{1}{2}$ in. W.

Cat. 1747. Grand Saloon, No. 13.

Exhibited at Manchester, 1857. Cat. No. 182.

480. POPE INNOCENT XI.? 1676—1689.

Bust, life size, to left, in crimson cap and robes.

Canvas, 30 in. H. \times 25 in. W.

Cat. 1747. In the 4th Bedchamber, No. 4. Head, Pope Clement XI.?

481. PORTRAIT OF A LADY.

Bust, life size, to right, in an oval ; white satin dress, blue scarf over head, falling to right behind her, and over left arm ; dark background.

Canvas.

482. CLEOPATRA.

MICHAEL WRIGHT.

Whole length, life-sized figure, seated to right, looking up ; her right arm is folded across her body, the left outstretched holding the asp ; thin white drapery, blue cloak and pink scarf ; curtain to right ; dark background.

Canvas, 76 in. H. \times 49 in. W.

483. MOSES DEFENDING THE DAUGHTERS OF JETHRO. Roman School, 17th century.

The well is to the left, and one of the girls is pouring water into a trough from an ewer ; Moses to the right, has overthrown two of the shepherds, a third is driving his flock away in the distance, three others are seen at the further side of the well, and two are advancing from the distance.

Canvas, 43 $\frac{1}{2}$ in. H. \times 57 in. W.

Cat. 1831. Drawing-Room.

484. ST. MICHAEL TRAMPLING ON SATAN.

After GUIDO RENI.

Canvas, 67 $\frac{3}{4}$ in. H. \times 48 $\frac{1}{2}$ in. W.

Cat. 1747. Bedchamber, No. 1.

Cat. 1831. Red Damask Dressing-Room.

485. "CASEY," A SPANIEL BITCH BELONGING TO THE COUNTESS OF OXFORD. J. WOOTTON.
Black and white bitch, seated to left, on a crimson velvet cushion; window to left, a picture of dogs in background, and curtain looped up to right.

Canvas, 50 in. H. × 40 in. W.

Cat. 1747. In the West Room, No. 1. "A Harlequin bitch (Casey) on a Cushion; wth a picture, as in the room, of Mina & Die, two other dogs."

486. ELIZABETH CHRISTINA, QUEEN OF BOHEMIA. *by Charles J. G. B. LAMPI.*

Full length, life size, standing to left, crowned; white satin dress, the petticoat and edge of train richly embroidered with gold; the front of the bodice is nearly covered with jewels, the edge bordered with lace, lace flounced sleeves, pearl bracelets and diamond necklace; the hair is powdered and curled, two long curls resting on left shoulder. Her right rests on the back of a chair, on the seat of which are placed three crowns; her left arm is extended in front of her. Dark background, with brocaded curtain to right, chequer pavement. Inscribed, in yellow letters to right, on the background, "ELISABETHA CRISTINA, ROM. IM. CORON. REG. BOHEM. PRAGA," and "LAMPI."

Canvas.

487. DOGS AND HARE IN A LANDSCAPE. J. WOOTTON.

A brown and white dog standing to left, a black and white one lying down to right, with a dead hare between them; on a bough of the tree to right sits a jay, and nearer the centre is the wall of a terrace; open landscape to left. Signed on the stone in right lower corner, "J. WOOTTON."

Canvas, 50 in. H. × 40½ in. W.

Cat. 1747. Vestibule, No. 7. "Two Dogs (Gill and Die) and a dead Hare. Wootton."

488. DENZIL HOLLES. 1538—1590.

Bust, life size, in an oval, to right; black armour, crossed by red baldric; he wears a conical black cap, to which is fastened a medallion, the cap border faced with red and edged with gold lace; pointed beard, falling ruff; coat of arms in the right top corner. Inscribed "DENZEL HOLLES, ESQR., ELDEST SON & HEIR OF SR. WM. HOLLES, THE 2ND OF THAT NAME, MARRIED ELEANOR, DAUGHTER OF EDMUND, BARON SHEFFIELD, DYED APRIL 22D. 1590, 32D OF ELIZ., IN Y^E 51ST YEAR OF HIS AGE," beneath in white letters, "NOT FORGOTEN."

Canvas, 29½ in. H. × 24 in. W.

Cat. 1747. South Dressing-Room, No. 7.

National Portrait Exhibition, 1868. Cat. No. 632.

489. FRANCIS, YOUNGEST SON OF SIR GERVASE HOLLES. 1576—1656.

Bust, life size, to right, in black armour; red scarf, embroidered with gold and edged with lace, falling ruff edged with lace, ear-ring in right ear, with pendent love lock; light reddish hair, pointed beard and moustache. Inscribed "MR. FRANCIS HOLLES/ YOUNGEST SON OF S^R. GERVASE HOLLES,/ MARRIED ANN DAUGHTER/ AND HEIR OF JAMES LANY/ GEN^T./ OF BARWICK/ UPON TWEED/ AND DIED/ AN. 1656."

Canvas, 27 in. H. × 21 $\frac{3}{4}$ in. W.

Cat. 1747. Dressing-Room, No. 4.

490. JOHN HOLLES, 1ST EARL OF CLARE. 1564—1637.

Bust, life size, to left; white tunic, red scarf edged with gold lace, gorget and fringed ruff; hair brushed up into a tuft on the top of his head, short beard and moustache, the ends turned up, gold ear-ring. Inscribed and dated in left upper corner, on oval frame, "1611/ S^R. JOHN HOLLES OF HAUGHTON/ IN THE COUNTY OF NOTTINGHAM/ KNIGHT CONPTROLLER OF THE/ HOUSEHOLD OF HENRY/ PRINCE OF WALES, WHICH S^R. JOHN/ WAS AFTERWARDS EARLE OF/ CLARE AND LORD AND/ BARON HAUGHTON OF/ HAUGHTON BEFORE/ MENTIONED AND DYED/ 1637 AGED SEAVEN/ TY AND THREE YEARES OR/ THEREABOUTS."

Panel, 22 $\frac{1}{2}$ in. H. × 17 $\frac{1}{2}$ in. W.

Sir John Holles, created by James I., Baron Haughton and 1st Earl of Clare, married Anne, only daughter of Thomas Stanhope of Shelford, Notts, his daughter Arabella married Thomas Wentworth, Earl of Strafford.

Cat. 1747. Dressing-Room, No. 6.

491. FRESCHVILLE, SON OF SIR GERVASE HOLLES. D. 1630.

Bust, life size, to left, in buff coat tied with white bows and points and white sleeves, lace edged falling ruff, and steel gorget, dark brown hair, parted in the centre, and moustache. Inscribed "FRESCHVILLE HOLLES SON & HEIR OF S^R. GERVASE/ HOLLES MARRIED ELIZTH. DAUGHTER & HEIR/ OF JN^O. KINGSTON/ OF GRIMSBY/ IN LINCOLN/ SHIRE ESQ^R./ DIED AN: 1630."

Canvas, 26 $\frac{1}{4}$ in. H. × 23 in. W.

Cat. 1747. Dressing-Room, No. 3.

National Portrait Exhibition. Cat. No. 689. In the Catalogue he is confounded with Sir Frescheville Holles who lost an arm at the outbreak of the Dutch war in 1666 and was killed in the battle of Solebay, 1670; the above picture represents another member of the family, the father of Gervase Holles, the historian.

492. FRANCIS HOLLES, 3RD SON OF JOHN, 1ST EARL OF CLARE. 1604—1622.

Bust, life size, to left, in an oval; red coat with white sleeves braided with gold; steel gorget damascened with gold, the scalloped edge of red velvet ornamented with gold braid; long light hair brushed off forehead and slight moustache; ear-ring in left ear, with a pendent heart transfixd by two arrows, cross wise, below it a tiny plait of hair trails over the shoulder. Inscribed "FRANCIS HOLLES/ 3D SON OF JNO. 1ST/ EARL OF CLARE./ DY'D 1622/ AETAS 18." A coat of arms to left.

Canvas, oval, 27 in. H. × 22¼ in. W.

Cat. 1747. Dressing-Room, No. 8?

493. PORTRAIT OF A YOUNG MAN.

Bust, life size, to left; pale yellow doublet braided with silver, silver buttons, lace ties to sleeve, black gorget and plain linen band; right hand on hip, short dark hair, fair moustache and imperial; dark background.

Canvas.

One of the Holles family?

494. AN ALLEGORY.

GUIDO CAGNACCI.

A young woman, nearly nude, is lying in the foreground, with some white drapery beneath her, resting on her elbows; a gold chain is wound round the right wrist, and falls over her hands (which are clasped in front of her) like a rosary: her head is raised as she listens to a young girl in a violet dress, who is seated on the ground in front of her to the right; this girl, whose left is outstretched in the act of speaking, is pointing with her right to a white-winged youthful figure in blue flying drapery, who striding rapidly forward with wings extended, is driving away with a stick a flying Satyr. Above the Satyr is a glazed window; two females are leaving by the door to right, which one is closing as she turns to look back; the second woman holds a glass with a yellow liquid in it, in her right, while with her left she presses a handkerchief to her eyes. Outside the door is a balcony, with a vase of pinks on the balustrade. In the foreground to left lies a blue dress, richly embroidered with silver, an overturned toilet-box, a pair of blue shoes braided with gold, and a number of jewelled ornaments and pearls are scattered about; a carpet and cushions are in the background. Between the two principal figures, on the ground, is an ointment vase and cover. Signed to the right, in the lower corner, in sloping letters, "GUIDUS CAGNACCIUS INVENTOR LLABRAE"

Canvas.

495. MARY TALBOT, WIFE OF SIR WILLIAM AIRMYNE, BART.

Three-quarter length, life size, seated to right; black dress, white under-sleeves tied with black bows, black veil folded back over the head, a gauze scarf falls from the

right shoulder to her lap; wide collar, fastened with three black bows, and a large jewel in front of the bodice, a mourning bracelet on the right arm; her right hand rests on the chair, the left on her knee, light curly hair. Curtain to left, crimson velvet chair with brass knobs. On the wall at the back a tablet with scroll ornament to right. Inscribed "MARY 2ND DAUGHTER/ TO HENRY TALBOT/ 3RD SON TO GEORGE/ EARL OF SHREWSBURY/ MARRIED TO SR. W^m./ AIRMYNE, BART./ OF OSGODBY, IN/ LINCOLN-SHIRE."

Canvas, 49½ in. H. × 41 in. W.

Cat. 1747. Little North Bedchamber, No. 2.

496. MARGARET WOOTTON, WIFE OF SIR THOMAS GREY, K.G. After HOLBEIN.

Three-quarter length, life size, to right, black dress, the wide upper sleeves are looped back and lined with ermine, the edge of the bodice and the kirtle is also bordered with ermine; she holds a red staff with both hands in front of her, and a bunch of flowers in her right; close black hood and white cap beneath, round her neck is a small black chain. On the background to left is inscribed in gold letters,

"AD HOSPITEM PICTOR
"TOT PROCERES GENEROSA PARENS TOT CLARA NEPOTUM
"LUMINA QUÆ FERRIS LIQUIT SACRAVIT OLYMPO
"WUTTONIAM A GENITORE VIDES A CONIUGE GRAIAM"

and to right,

"WUTTONIA AD [S]VOS
"VIVITE [FELI]CES ANIMISQ[UE] INGENTIBUS ISTA
"SORDIDA CALCANTES PEDIBUS SUBLIM[I]A SEMPER
"SPIRATE & CERTOS VITÆ [ME]LIORIS HONORES."

Below to right is inscribed "MARGARET WOOTTON, WIFE/ TO SR. THOS. GREY, KNT./ OF THE GARTER, AND/ GRANDMOTHER TO/ LADY JANE GREY."

Panel, 42 in. H. × 33 in. W.

Cat. 1747. In the Turret-Room, No. 4.

Exhibited at Manchester, 1857. Cat. No. 53.

497. FRANCES CAVENDISH, WIFE OF JOHN CAMPBELL, LORD GLENORCHY.

Three-quarter length, life size, seated to left. Fawn-coloured dress with short sleeves, blue cloak embroidered with gold, frilled edge to chemisette at the neck; her right elbow rests on a table, covered with the end of the purple curtain which hangs to left, she holds a lock of her hair in her hand, the left rests on her lap holding cloak; pearl necklace and pendent ear-rings, brown hair, with string of pearls wound in it, descending to the shoulders. Column and pedestal to right; brown background.

Inscribed "FRANCES CAVENDISHE,/ 2ND DAUGHTER TO/ HENRY, DUKE/ OF NEWCASTLE,/ MARRIED JOHN/ CAMPBELL,/ LD. GLENORCHY."

Canvas, 48 in. H. \times 38 $\frac{3}{4}$ in. W.

Cat. 1747. Great Dining-Room, No. 1.

498. WILLIAM CAVENDISH, 2ND EARL OF DEVONSHIRE. D. 1628.

Three-quarter length, life size, standing to right; in a black doublet, sword belt ornamented with gold; holding his gloves in his left, which rests on a table covered with a red cloth, his right hangs by his side; tall hat and ruff; dark brown background. Inscribed in the upper left corner in yellow letters, "WILLM. CAVENDISHE, EARL OF DEVONSHIRE, MARRIED LADY GRACE TALBOT, YOUNGEST DAUGHTER TO GEORGE, EARL OF SHREWSBURY," and in black letters to right, "ÆTATIS 57 ANNO 1609."

Canvas, 49 $\frac{1}{2}$ in. H. \times 38 in. W.

According to Burke, Henry the eldest son of Sir Wm. Cavendish and Elizabeth Hardwick, married Lady Grace Talbot. Henry died without issue 1616, and was succeeded by his brother, Sir Wm. Cavendish, 1st Earl of Devonshire.

Cat. 1747. In the Great Dining-Room, No. 6.

499. LADY CATHERINE DARNLEY, DUCHESS OF BUCKINGHAM, WITH HER SON EDMUND, THE LAST DUKE. ENOCH ZEEMAN, THE ELDER.

Three-quarter length, life size, seated to right, nearly full face; her son stands on her left; with her right she takes a rose from him, her left is placed on his shoulder; the child holds a spray of jessamine in his left. The Duchess is in a loose gown of white satin, a blue mantle thrown over the left shoulder, and gathered in her lap; her son Edmund is in semi-classic costume wearing a red cap, looped up in front and ornamented with a white feather. Garden court with fountain to right, dark wall to left. Inscribed "LADY CATHERINE DARNLEY, NATURAL DAUGHTER TO KING JAMES II., BY MRS. CATHERINE SEDLEY."

Canvas, 50 in. H. \times 41 in. W.

Cat. 1747. In the Bedchamber, No. 5.

Exhibited at Manchester, 1857. Cat. No. 243.

500. HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON, AS A PRISONER IN THE TOWER. 1573—1624.

Three-quarter length, life size, to left; black doublet and cloak, the cloak lined with grey fur, wide collar edged with lace, and cuffs; gold chain wound round left wrist, the right hand is gloved holding left hand glove, the elbow rests on a piece of furniture, his left hand rests on his cloak, which hangs from the left shoulder, and is wrapped round his waist; brown gloves with white borders, slashed at the edges, and ornamented with bows of black ribbon. Long brown hair, hanging below the shoulders, thin

moustache, curled at the ends, slight beard and whiskers. Window to left with several panes of glass broken, beneath sits a black and white cat; a book lies near, bound in red, with a coat of arms on the cover; a gold cross surmounted by a crown, on a black ground, quartered with birds. Grey stone mullions to window, and wall to right. Inscribed in left lower corner "HENRY WRIOTHESLEY, EARL OF SOUTHAMPTON."

Canvas, 43 in. H. \times 34½ in. W.

There are some curious coincidences between this picture and a portrait of Sir Henry Wyat? belonging to the Earl of Romney.

Henry Wriothesley, E. of Southampton was a prisoner in the Tower after joining in Essex's insurrection, 1601; he was father of Thomas Wriothesley, E. of Southampton, Lord High Treasurer under Charles II.

From Bulstrode, No. 48, *V. Granger*, IV. 373, ed. 1775; the picture was brought to his notice by Walpole.

Exhibited at Manchester, 1857. Cat. No. 31.

Tudor Exhibition, New Gallery, 1890. Cat. No. 481.

501. ELIZABETH FOLEY, WIFE OF ROBERT HARLEY, 1ST EARL OF OXFORD.

Three-quarter length, life size, seated slightly to left; purple-grey dress, short sleeves with scalloped edges, grey-blue mantle, white under-sleeves; a string of pearls is fastened to a jewel in the centre of the dress, dark hair in clusters of curls. With her right she places a scarlet flower in her breast, her left holding a basket of flowers on her lap. On the window ledge to right is a black and white pigeon, purple curtain to left. Inscribed to right, below the window, "ELIZABETH FOLEY, / 1ST WIFE TO ROBT. / HARLEY, / ESQR."

Canvas, 50¼ in. H. \times 41 in. W.

Elizabeth Foley, daughter of Thomas Foley of Whitley Court Worcestershire, 1st wife of Robert Harley, 1st Earl of Oxford and Mortimer, Lord High Treasurer in the reign of Q. Anne.

Cat. 1747. In the Bedchamber, No. 6.

Cat. 1831. Red Damask Dressing-Room.

502. THOMAS HARLEY, ESQ. 1606.

Three-quarter length, life size, to right; dark grey dress with black spots, gold embroidered sword belt, plain frilled ruff; short hair, pointed beard and moustache; his right resting on a table to left, his left on his sword. On the table are a couple of books placed one upon another; a coat of arms to right. Inscribed in upper corner to left, "THOMAS HARLEY ESQR. / ÆTATIS SUÆ 42 / ANNO 1606."

Panel, 36½ in. H. \times 28 in. W.

The remains of an older inscription to be seen beneath the present one.

Cat. 1747. In the South Drawing-Room, No. 6.

503. PORTRAIT OF A MILITARY OFFICER.

Bust, life size, to right; red coat with gold facings, hat under left arm, right hand thrust in the breast of coat; hair powdered and tied with black ribbon; grey background.

Canvas, 30 in. H. × 25 in. W.

504. JOHN HOLLES, 2ND EARL OF CLARE. D. 1665.

Three-quarter length, life size, to right; in black armour, holding a baton in his right, his left hand, bare, rests on a pedestal covered with crimson velvet, on which his helmet is placed; sword to right, plain linen band, long dark hair, small moustache and chin tuft; red hanging to right, dark brown background. Inscribed "JOHN HOLLES,/ 2^D EARL OF CLARE,/ MARRIED ELIZABETH,/ ELDEST DAUGHTER/ & ONE OF THE COHEIRS/ OF HORACE, LORD VERE/ OF TILBURY."

Canvas, 49½ in. H. × 40½ in. W.

This would appear to be the original from which the full length in Peer's Robes was copied by Maria Verelst, No. 458 in this Catalogue.

Exhibited at Manchester, 1857. Cat. No. 158.

505. PORTRAIT OF A GENTLEMAN, IN MILITARY UNIFORM.

Half length, life size, to left; scarlet coat with gold facings, left arm resting on a pedestal, hand hanging down, right not seen.

Canvas, 39½ in. H. × 29½ in. W.

506. GRACE PIERREPOINT, WIFE OF GILBERT HOLLES, 3RD EARL OF CLARE.

Three-quarter length, life size, seated to left; blue satin dress, red scarf thrown over right shoulder; curled hair, in clusters at the ears, a string of pearls wound round the crown of the head, pearl necklace and pendent ear-rings, jewel and pearl ornament in the centre of the bodice, jewelled clasps to sleeves. The right arm is supported on a bank of earth, the left on her lap, holding end of scarf. Landscape background, with earth bank, sunset sky to left. Inscribed to right in the upper corner, "GRACE DAUGHTER/ OF W^M. PIERREPONT/ OF THORESBY IN/ COUNTY NOTT: ESQ^R./ MARRIED TO GILBERT HOLLES,/ 3^D EARL OF CLARE."

Canvas, 49½ in. H. × 39 in. W.

Cat. 1747. Great Drawing-Room, No. 1.

507. ST. JOHN IN THE WILDERNESS.

ANNIBALE CARRACCI.

St. John is seated to the left, resting on his right arm; beside him a reed cross and a drinking cup; he points with his left to Christ, who is seen on an eminence in the distance. Landscape background.

Canvas, 62½ in. H. × 46½ in. W.

Cat. 1831. Drawing-Room.

508. PORTRAIT OF A LADY.

G. NETSCHER.

Full length, life size, standing to left; white satin dress, the corset is richly embroidered with floral ornaments in gold and silver; short sleeves lined with pale blue satin, and looped up with jewels; the cambric sleeves beneath are edged with lace, and ornamented with a jewel (in the form of a bow), above the elbow, and bands of pearls, the scalloped edge of the bodice is also hemmed with pearls. With her right she gathers a rose from a sculptured vase to left, her left hangs by her side holding a striped gauze scarf, rolled round the top of the corset and fastened in the centre by a jewel, with three pearl pendants. Blonde hair, hanging in thick clusters of curls to the shoulders, a string of pearls wound in the knot at the back of the head, and pearl necklace. Red curtain, fluted column to right, house and garden to left; the terrace is ornamented with statues, and the court with fountains and statues; the house, which has a sloping roof in the French style, is on the right of the court. Signed, on the pedestal of the vase, "G. NETSCHER F."

Canvas.

509. CARDINAL FLEURY, PRIME MINISTER TO LOUIS XV. 1653—1743. After RIGAUD.

Three-quarter length, life size, seated to right; in Cardinal's Robes, holding his cap in his hands. On a table to right are some books and writing materials, gilded chair; architectural background, brown curtain.

Canvas.

510. ANNE PILE, 2ND WIFE OF FRANCIS, LORD HOLLES.

Bust, life size, to right, in white dress; dark background. Inscribed above, "ANNE PILE/ THE ELDEST DAUGHTER &/ COHEIR OF/ S^R. FRAN^S. PILE/ Y^R 2^D OF THAT/ NAME OF/ COMPTON/ BEAUCHAMP/ IN THE COUNTY/ OF BERKS,/ BARONET/ 2^D WIFE TO FRAN^S. HOLLES,/ BARON OF IFEILD."

Canvas, oval, 30 in. H. × 24½ in. W.

Cat. 1747. In the Bedchamber, No. 6, it is distinguishable from the copy which hung in the South Dressing-Room, No. 10, which has the Baron's coronet on the background and the date 1672, both duly noted in the old catalogue. There is a long inscription on the back of the canvas, similar to that on the copy. See No. 13 in this Catalogue.

511. BATTLE OF THE BOYNE. 1690.

The King, in blue, is mounted on a white horse with a crowd of officers to the left; in the foreground, on a bank of earth in the centre, are four cannon, two of which are being discharged; more to the right, a couple of trumpeters are galloping and blowing their trumpets, near this group is an officer in red, with other horsemen.

In the distance the infantry are crossing the river in four columns, that on the extreme left of the picture is ascending the hill on the opposite side; on the hill to left are a couple of cannon.

Canvas.

The disposition of this picture is nearly the same as that by Dirck Maas, but it is not so clear, and the fields of standing corn on the near shore are not shown; the cannon on the hill to left are in both pictures, and no doubt the paintings were executed from careful description or by an eye-witness. This picture is attributed to Van der Meulen, but appears to be by the same hand as that ascribed to Wyck, which represents the battle as seen from the other side of the river.

Cat. 1831. Dining-Room Staircase.

512. LUCY CARR, 1ST WIFE OF FRANCIS, LORD HOLLES.

Bust, life size, to right; white dress with blue lining to sleeves, fastened in front by pearls, connected with gold links; similar ornaments to the sleeves; the hair is drawn back from the forehead and hangs in curls to the shoulders, pearl necklace and ear-rings, a string of pearls wound in the hair at the back; dark background. Inscribed "M. LUCY/ CARR/ 3^d & YOUNGEST/ DAUGHTER/ TO S^r. ROBERT CARR/ OF SLEEFORD/ IN THE COUNTY/ OF LINCOLN/ MARRIED TO/ FRANCIS L^d/ HOLLES/ BARON/ OF/ IFIELD."

Canvas, oval, 30 in. H. × 24 in. W.

Cat. 1747. In the Bedchamber, No. 2.

513. HORACE, LORD VERE, BARON OF TILBURY. 1565—1635.

Bust, life size, to right; black doublet with white satin sleeves, blue scarf edged with gold lace, white falling ruff; grey hair, pointed beard and moustache. Inscribed "LORD VERE," in left hand corner, another inscription added subsequently, "HORACE LORD VERE, BARON/ OF TILBURY,/ MARRIED MARY/ DAUGHTER TO SR./ JOHN TRACY OF/ TODINGTON IN/ GLOUCESTERSHIRE/ AND DYED/ AN. 1635."

Panel, 26½ in H. × 24 in. W.

Horace, younger brother to Sir Francis Vere, distinguished himself in Germany, took Sluys for James I., in 1604 succeeded his brother, Sir Francis Vere, as Lord General of the English Army in the Netherlands, died 1635, when nearly seventy, buried in Westminster Abbey near his brother. His daughter Ann, married Thomas, Lord Fairfax. Lord Vere married Mary, daughter of Sir John Tracey of Todington.

Cat. 1747. Great Dining-Room, No. 11.

514. ABRAHAM'S SERVANTS BRINGING PRESENTS TO REBECCA.

SEB. BOURDON.

One of the messengers, in a grey cloak and red dress, kneels in centre of foreground taking some stuffs from a trunk, near by are some vases, another servant

kneels behind him, who turns to look at a couple of camels that are being unloaded; at his side is a grey-haired man in a yellow cloak, pointing to Rebecca, who stands to the left, in yellow and blue; an infant behind her is turning to look at a couple of chickens; the child's left is held by a woman in red behind Rebecca, and the head of another child is seen over her shoulder; a woman wrapped in a cloak stands by, looking on. To the extreme left, standing on a step, are two turbaned figures. A cloth is suspended above the house porch, and a vine trails to a couple of trees in the centre. In the background is an obelisk, and more to the right, some tall trees rise above the porch of a low building to left.

Canvas, 50 in. H. × 57 in. W.

Cat. 1831. Ante-room.

515. ELIZABETH, QUEEN OF BOHEMIA. 1596—1662.

HONTHORST?

Bust, life size, to left; grey dress braided with black, open sleeves, showing puffed under-sleeves of muslin laced with silver; the corset is ornamented in similar fashion, a large jewel on her breast to which is fastened a string of large pearls, wide open ruff and collar, the sleeves are tied with pink ribbons, a girdle of the same at the waist; the hair is frizzed and ornamented with an aigrette of pearls; pearl necklace, and pendent ear-rings.

Canvas, $24\frac{3}{4}$ in. H. × 25 in. W.

Elizabeth, Queen of Bohemia, Sister of Charles I., and Grandmother of George I., married the Elector Palatine, chosen King of Bohemia.

Cat. 1747. South Bedchamber, No. 2? Another portrait hung in the South Dressing-Room, No. 1.

516. SIR WILLIAM FARMOR OF EASTON-NESTON.

Ascribed to DOBSON.

Three-quarter length, life size, standing to right, in armour; holding his helmet, lined with red quilted silk, which rests on a bank in front of him. Red silk scarf round waist; long dark hair. In the background is a statue of Mars in a niche to the left; column to right and landscape, a battle in the distance. A coat of arms is painted in the left lower corner. Inscribed "SR. WILLIAM FARMOR OF EASTON-NESTON IN THE COUNTY OF NORTHAMPTON, KNIGHT AND BART. CAPTAIN OF A TROOP OF HORSE IN THE SERVICE OF KING CHARLES 1ST. AND GROOM OF Y^E BEDCHAMBER TO CHARLES PRINCE OF WALES."

Canvas.

From the Northwick Collection. Sale Cat. No. 123.

517. THE ADORATION OF THE SHEPHERDS.

GERARD HONTHORST.

A night piece. The Virgin kneels to the right in a red dress, she holds the ends of the linen cloth on which the child is lying. Five shepherds in adoration to the left, one in the foreground has his hand on a lamb, lying by his side. St. Joseph is

standing to the right with a candle, shading his eyes from the light with his right. The principal light proceeds from the infant Christ.

Canvas, 66 in. H. × 83 in. W.

Cat. 1747. Lobby to Lady's Apartment, No. 5.

518. ADMIRAL MICHEL ADRIAENSZ DE RUYTER. 1607—1676.

Half length, life size, standing; wearing a gorget, a truncheon in his right, his left resting on hip; black coat with short sleeves and gold buttons, it is open from the neck and shows the buff waistcoat beneath, orange scarf trimmed with gold lace; sleeves of under-coat are turned back and edged with silver lace; from a silver chain round his neck depends an order, attached to a pale blue ribbon knot, with St. Michael trampling on the Dragon; the chain is formed of silver shells united by a number of small links, a frame of the same pattern surrounds the order of St. Michael. Black tie, white cravat; long grizzled hair, parted in the centre, black moustache with pointed ends, brushed straight across, and small grey imperial. Dark purple curtain background, looped back, showing sky to right.

Canvas, 44 in. H. × 36 in. W.

Cat. 1831. Dining-Room.

519. GEORGE TALBOT, 6TH EARL OF SHREWSBURY. 1522—1590.

Bust, under life size, to left; black striped doublet, high collar and ruff, edged with lace, a Medallion of St. George attached to a triple gold chain round his neck; grey hair parted in the centre, crown somewhat bald, forked beard and thin moustache. Inscribed "GEORGE TALBOT EARL OF SHREWSBURY," also "GEORGIUS TALBOTUS, COMES SALOPIAE ANN. AETATIS 58 S.H. 1580." "MARRIED GERTRUDE, DAUGHTER OF THO^S. MANNERS, EARL OF RUTLAND, 2^{DLV} TO ELIZABETH WIDOW OF SR. WM. CAVENDISHE & DAUGHTER & HEIR OF J^{NO}. HARDWICK OF HARDWICK."

Panel, 22½ in. H. × 17 in. W.

Cat. 1747. Grand Saloon, No. 9.

520. THOMAS HOWARD, EARL OF ARUNDEL. 1586—1646.

VANSOMER?

Full length, life size, standing to right; black slashed doublet and black hose, grey shoes; wearing blue ribbon with a Medallion attached round his neck, falling ruff edged with point lace, and plain cuffs, dark fur-lined cloak; in his right he holds a staff, with left he holds back the edge of his cloak; gold embroidered sword belt, and jewelled garter; his black hat lies on the table in front, which is covered with a red cloth, gold-fringed, looped at the corner; red curtain to left, looped back, shewing a terrace garden and red brick mansion. Eastern carpet.

Canvas.

Thomas Howard, Earl of Arundel, married Alethea, 3rd daughter of Gilbert, 7th Earl of Shrewsbury.



No. 522.

EDWARD VERE, 17TH EARL OF OXFORD.

521. ALETHEA TALBOT, WIFE OF THOMAS HOWARD, EARL OF ARUNDEL.

Full length, life size, seated to left; black dress, decorated with tags; in her right she holds a lace-edged handkerchief, the left rests on the arm of the chair, the corset is edged with lace at the neck; a jewelled chain is fastened at the breast with a large jewelled IHS; the lower edge of the bodice is girdled with a string of pearls, every eleventh pearl being set in gold; pearl tiara, a jewel suspended by a black cord round her neck; open ruff of point lace, lace ruffles to sleeve, and gold bracelets set with coloured stones; blonde hair frizzed. To left is a corridor, terminating^f in a doorway, with a view of a garden court and fountain. Persian carpet, red curtain to right, red velvet Spanish chair.

Canvas.

The Duke of Norfolk possesses a similar picture ascribed to Van Somer.

522. EDWARD VERE, 17TH EARL OF OXFORD. 1550—1604.

Bust, life size, to right; pale violet silk doublet, pinked and ornamented with narrow gold braid in horizontal lines, gold buttons down the front; black cloak fastened to the left shoulder, braided with gold, and lined with silk brocade the same colour as the doublet; high collar and point lace ruff, black velvet hat cocked on the right side of the head, with a small brown and white feather, the rim ornamented with gold buttons in pairs; thin moustache, shaven chin; the right hand is placed behind him, the left not seen in the picture. Inscribed to right, "EDWARD VERE, 17TH EARLE OF OXFORD,/ LORD HIGH CHAMBERLAINE OF ENG^{LD}./ MARRIED 1ST. ANN DAUGHTER TO/ W^M. CECIL LORD BURGHLEY 2^{DLY}/ ELIZ. DAUGHTER TO THO^S. TRENTHAM/ OF ROUCESTER IN COM: STAFFORD/ AND DIED 24TH OF JUNE 1604," and to left, "ÆTATIS SUÆ 25./ 1575."

Canvas, 42 in. H. × 25 in. W.

Cat. 1747. East Dressing-Room, No. 26.

Exhibited at Manchester, 1857. Cat. 79.

523. THE BATTLE OF THE BOYNE. JULY 1ST, 1690.

DIRK MAAS.

The moment chosen is the close of the battle; the main body of the King's Army has already crossed the river and is marching in five close columns on the opposite bank, the enemy scattering in all directions; the cavalry and reserves are crossing the river in long lines at five points, the columns on the right and centre are composed of infantry with a small baggage train. To the extreme left beyond a cornfield, the cavalry in a long thin line are seen ascending the low hill on the opposite bank, their progress marked by the smoke from the firing. In the middle distance is a cornfield, with a few horsemen and a white horse lying dead; nearer the spectator, to right, are three horsemen galloping on the road, with two led horses, followed by two foot soldiers and a peasant woman, also running. In the foreground to left, is the ridge of a hill on

which four cannon are planted, two are just being discharged, and an artilleryman is adjusting another ; near by are several officers on horseback, one in blue on a chestnut horse, appears to address himself to a gentleman, who is conspicuous on a white horse, perhaps the King, a black and white dog stands near ; on a little knoll behind is the artist seated drawing, with a man standing beside him, pointing to the distant battle. Signed in the left lower corner, "DIRCK MAAS, 1690."

Canvas, $43\frac{1}{2}$ in. H. \times $61\frac{1}{4}$ in. W.

Painted for the 1st Earl of Portland.

524. TWO BOYS WITH A BIRD'S NEST.

Dutch School.

Beneath a tree, on which grows a convolvulus, are a couple of boys kneeling ; the eldest, in a blue velvet dress, is feeding a young bird with his finger ; the younger has his right hand on the shoulder of the elder boy ; on the bank is a red velvet cap with a knot of pink ribbon, and orange, white, and blue feathers. Wild flowers and shrubs in the foreground ; landscape background with distant hills.

Copper.

525. THE MEETING OF JAMES I. AND NIGEL OLIPHANT IN ST. JAMES'S PARK.

Numerous figures on horse and foot ; Nigel in the centre mounted on a black horse, extends his right towards James, who takes no notice ; a courtier to left on a white horse, an attendant in red livery holding a dog back ; hilly background.

Canvas.

526. A WOMAN WATERING A PLANT.

GREFFIER.

An old woman with a pitcher at an arched window, about to water a verbena, that grows in a red earthenware vase, placed on a stool outside ; she is dressed in red, with a frilled collar and white cap ; a bird-cage hangs above to the right, a bas-relief in the style of De Witt beneath the window ledge.

Panel, 11 in. H. \times $8\frac{1}{2}$ in. W.

Cat. 1831. Drawing-Room.

527. SIR ROBERT CECIL, 1ST EARL OF SALISBURY. 1550—1612.

Three-quarter length, under life size, to left ; black doublet and cloak, wearing George suspended from his neck by a blue ribbon, plain white ruff and cuffs ; brown hair brushed up in front and long at the sides, small pointed beard and thin moustache ; his right rests on the table in front of him, which is covered with an olive green cloth ; with his left he holds the George. On the table is a silver bell, and a red bag of Office embroidered with the Royal Arms, and some letters, one is addressed "To

THE RIGHT HONORABLE ROBERT,/ EARLE OF SALISBURY, VISCOUNT/ CRANBORN, BARON CECILL OF ESSING/ DON, PRINCIPALL SECRETARY," etc. Brown background, to left the motto "SERO, SED SERIO."

Canvas, 36 in. H. \times 30½ in. W.

Mr. David Laing of Edinburgh possessed a replica of this picture with slight variations.

From Bulstrode, No. 47.

Exhibited at Manchester, 1857. Cat. No. 84.

528. FRANCIS, LORD TALBOT.

Bust, under life size, to left; black doublet with gold buttons down the front, black cap with black plume at the side, and two jewels in front, wide ruff; red hair and moustache; grey background. Inscribed "FRANCIS LAST LORDE TALBOTT."

Panel, 23 in. H. \times 17½ in. W.

Cat. 1747. East Dressing-Room, No. 29.

Francis Talbot, eldest son of George, 6th Earl of Shrewsbury, married Anne, daughter of William, 1st Earl of Pembroke, but died before his father without issue.

529. CHRIST AND HIS DISCIPLES, IN A LANDSCAPE.

After ALBANO.

Christ and five disciples, in a landscape; female figure, kneeling, to left.

Canvas, 20¾ in. H. \times 30 in. W.

This picture may represent Martha inviting Christ and his disciples to enter her house, or, as suggested by the compiler of the 1861 catalogue, The Syrophenician Woman crying after the Saviour, St. Mark, ch. 7, v. 26.

530. JUPITER AND A NYMPH.

SEBASTIAN RICCI.

A nymph, seated, in blue and white drapery, repels the advances of Jupiter, a youthful figure in a yellow cloak. Two cupids above, on the clouds to left, one with a red flying scarf; the eagle with thunderbolt to left; landscape with rocks and herbage to right, a pool of water in the foreground.

Canvas, 25 in. H. \times 30 in. W.

Cat. 1831. Dining-Room.

531. NYMPH AND SATYR.

SEBASTIAN RICCI.

A nymph, asleep, on some white drapery, her head on a blue bolster; a satyr, in yellow drapery, kneels beside her, accompanied by a young girl in red; in the background, is a male figure, seated on the ground, with his back turned; to the right is a block of stone with a Greek inscription, a bust of a Satyr, a brass vase, and an urn with

some drapery are placed above it; an overturned vase with some red drapery is lying in the foreground, to right; a cup lies at the head of the sleeping nymph, to left.

Canvas, 25 in. H. × 30 in. W.

Cat. 1831. Dining-Room.

532. AN ALLEGORY.

An old man with a cross and rosary, lying on the ground, a crown to left; two winged boys, one with hands folded, the other holding a lighted lamp.

Panel, $18\frac{3}{4}$ in. H. × 25 in. W.

533. PORTRAIT OF A YOUNG GIRL.

Bust, life size, to right, in an oval; in a costume of the last century; rose-coloured dress, open in front showing chemise, green drapery over left shoulder; wall to right, sky to left; hair parted in centre, and hanging to shoulders without ornament.

Canvas.

NORTH WALL.

534. A CAVALRY ENGAGEMENT.

J. WYCK.

On the slopes of some low hills to the right, a number of horsemen are fighting at close quarters; in the distance a party of foot soldiers are being pushed over the brow of a hill. To the left on high ground a trumpeter and drummer playing, both on horseback. In the distance is a walled town before which a skirmish is taking place. Hilly country beyond, the sky is darkened by smoke, and entirely obscured to right.

Canvas, $52\frac{1}{4}$ in. H. × $66\frac{1}{4}$ in. W.

Cat. 1747. Vestibule, No. 6?

GROSVENOR PLACE.

535. SIR ROBERT HARLEY.

HILL, after ISAAC OLIVER.

Bust, life size, to right, in an oval; black dress, falling ruff edged with lace, wearing red ribbon of Bath; dark hair, moustache and imperial. Inscribed, to right in lower corner in yellow letters, "S^R ROBERT HARLEY."

Canvas.

Sir Robert Harley, son of Thomas Harley of Brampton-Brian, County Hereford, Grandfather of Robert Harley, 1st Earl of Oxford and Mortimer.

Cat. 1747. South Drawing-Room, No. 7.

GROSVENOR SQUARE.

ELIZ. HARDWICK
Daughter and Coheir of John
Hardwick of Hardwick in the
County of Darby Esq^r married
to her second Husband S^r W^m
Cavendishe of Chatsworth
in the same County. She
settled her 3^d Son Charles
Cavendishe at Welbeck
in the County of
Nottingham.





A full-length portrait of
take of Cecil
Which was the first
to the King of Scots
in 1561. The Queen
before her marriage
had been married to
the Earl of Lennox
and he had been killed
Daughter of James
John of H. of Scots
Derby. The first of
Widow of William
Cavendish

No. 537.

MARY, QUEEN OF SCOTS.



HALL.

536.



LIZABETH HARDWICK, WIFE OF SIR WILLIAM CAVENDISH.

Three-quarter length, small life size, to left; black dress, frilled ruff and cuffs; close black cap, lined with white; right hand touching table to left, the left holding pearl necklace; pale auburn curled hair; dark grey background. Inscribed to left, in upper corner, "ELIZ :

HARDWICK,/ DAUGHTER AND COHEIR OF JOHN/ HARDWICK OF HARDWICK IN THE/ COUNTY OF DARBY ESQ^R. MARRIED/ TO HER SECOND HUSBAND, S^R. W^M./ CAVENDISHE OF CHATSWORTH,/ IN THE SAME COUNTY, SHE/ SETTLED HER 3^D SON CHARLES/ CAVENDISHE AT WELBECK/ IN THE COUNTY OF/ NOTTINGHAM."

Canvas, 40 in. H. × 34 in. W.

Cat. 1747. Great Dining-Room, No. 13.

Cat. 1831. Chapel Staircase.

Exhibited at Manchester, 1857. Cat. No. 33.

Engraved for the Lincoln Architectural Society, 1860.

537. MARY, QUEEN OF SCOTS. 1542—1587.

Full length, life size, standing to left; black dress, long muslin cloak, falling from shoulders with a narrow border of lace; lace-edged ruff and cuffs, wearing rosary and crucifix, a ring on third finger of left hand, close white cap; right hand on red table cover, to left; left holding rosary at her girdle; green curtain, a book on the table; oriental carpet. Inscribed in the left upper corner "AN ORIGINAL OF MARY QUEEN OF SCOTS/ TAKEN AT HARDWICK WHILST SHE WAS IN CUSTODY/ OF GEORGE TALBOT EARL OF SHREWSBURY/ WHICH QUEEN WAS COMMITTED/ TO THE KEEPING OF S^R. AMIAS POULET/ IN 1584, 27 ELIZ. TWO YEARS/ BEFORE HER TRYAL AFTER SHE/ HAD BEEN FOR 17 YEARS WITH/ THE SAID EARL OF SHREWSBURY/ AND HIS COUNTESS ELIZABETH,/ DAUGHTER AND HEIR OF/ JOHN HARDWICK/ OF HARDWICK IN COM./ DERB. ESQ^R. AND THE/ WIDOW OF S^R. W^M./ CAVENDISHE."

Canvas, 86 in. H. × 48 in. W.

The Cavendish and Harley picture.

Similar pictures are in the possession of Earl Darnley, the Duke of Devonshire, and Her Majesty at Hampton Court, the last is reversed and supposed to be the earliest, it is dated 1580. The costume is much the same as in the "Memorial" portraits belonging to the Queen, to Blair's College, Aberdeen, and to Earl Darnley, in which she holds a breviary in one hand and a crucifix in the other; in these three last-mentioned pictures there is a representation of her execution in the background.

There is a half length of Queen Mary, seated in a chair, in the "Hermitage" St. Petersburg, attributed to Clouet. The head closely resembles the Memorial portraits, and may be the original of the whole series.

Exhibited at Manchester, 1857. Cat. No. 25.

538. CHARLES I. 1600—1625—1649.

Half length, life size, standing to right, in Garter robes; white silk doublet and red mantle; wearing George and collar; right hand by side, left on hip, gloved, holding walking-stick, wearing his hat; curtain to left; dark background.

Canvas.

539. HENRIETTA MARIA, QUEEN OF CHARLES I. 1609—1669.

Half length, life size, standing to left; white satin dress, fur collar over shoulders, arms folded in front; crown to left on green tablecloth, curtain to right; dark brown background.

Canvas.

MORNING ROOM.

540. WILLIAM HENRY CAVENDISH BENTINCK, MARQUESS OF TITCHFIELD, AS A BOY; AFTERWARDS 4TH DUKE OF PORTLAND. 1768—1854. SIR JOSHUA REYNOLDS, P.R.A.

Full length, life size, standing to left, in a Vandyke suit; warm red doublet, cloak, and knee breeches; brown shoes with red rosette, frilled collar, point lace cuffs and white stockings; a walking stick in right, left arm folded across chest; long brown hair, cut straight over the forehead. Landscape background with dark foliage, sky to left.

Canvas, $56\frac{1}{4}$ in. H. \times $45\frac{1}{4}$ in. W.

Engraved in mezzotint by J. Jehner, published 1777 and by Tompkins for Reynolds' works, also by Walker. The design is almost identical with that of the picture of the young Duke of Gloucester in Trinity Hall, Cambridge.

Cat. 1831. Little Drawing-Room.



NO. 540. REYNOLDS.

WILLIAM HENRY, MARQUESS OF TITCHFIELD, 4TH DUKE OF PORTLAND, AS A BOY.



NO. 544 GAINSBOROUGH.
GRACE DALRYMPLE, MRS. ELLIOTT.

541. HENRY BENTINCK, 2ND EARL AND 1ST DUKE OF PORTLAND. D. 1726.

SIR G. KNELLER.

Three-quarter length, life size, standing to right, full face; blue velvet coat, open to waist; plain cravat and ruffles, grey wig, the end hanging over left shoulder; right hand extended as if speaking, the left, gloved, holding right hand glove, on his hip; wearing sword. Fawn-coloured curtain to left; brown background. Inscribed in lower right corner in white letters, "HENRY BENTINCK, DUKE OF PORTLAND."

Canvas, $49\frac{1}{2}$ in. H. \times $40\frac{1}{4}$ in. W.

542. HENRY CAVENDISH, LORD OGLE. D. 1680.

SIR PETER LELY.

Three-quarter length, life size, standing to right, in semi-classic costume; olive coloured tunic and red cloak, fastened with boss on right shoulder; lace cravat, grey wig; pointing with right, left on hip; curtain background, column to right, sky to left. Inscribed to right in lower corner, in yellow letters, "HENRY CAVENDISHE,/ LORD OGLE, ONLY SON & HEIR OF HEN^{RY}/ DUKE OF NEWCASTLE, MARRIED LADY ELIZTH. PERCY, SOLE DAUGHTER & HEIR/ TO JOCELINE PERCY, THE 11TH & LAST/ EARL OF NORTHUMBERLAND."

Canvas, $50\frac{1}{2}$ in. H. \times $40\frac{1}{2}$ in. W.

This picture, in all except the head, is the counterpart of a portrait of S^r Thomas Isham Bar^t 1655—1681, engraved in mezzotint by D. Loggan 1676, v. Smith II. p. 824.

Cat. 1747. Great Dining-Room, No. 16.

543. LADY ELIZABETH PERCY, WIFE OF LORD OGLE.

SIR PETER LELY.

Three-quarter length, life size, seated to right; the head is turned to the left over shoulder; loose blue dress, orange scarf over left shoulder; chemisette, with wide sleeves, dress fastened on right shoulder with four pearls; reddish-brown hair loosely gathered up in a knot, and falling over left shoulder; right hand resting on orange drapery, left folded across the breast pointing to a red and grey parrot perched amongst the foliage of a blossoming orange tree in a sculptured vase to left; sky background, column to right. Inscribed to left, "LADY ELIZTH PERCY, SOLE/ DAUGHTER & HEIR/ TO JOCELINE PERCY/ 11TH & LAST EARL OF/ NORTHUMBERLAND,/ MARRIED 2 HUSBANDS/ 1ST HENRY CAVENDISHE/ LORD OGLE, 2^D, CHARLES/ SEYMOUR, DUKE OF/ SOMERSET."

Canvas, $50\frac{1}{2}$ in. H. \times $40\frac{1}{2}$ in. W.

The pose is the same as that of Lely's picture of Mrs. Jenny Deering, formerly at Houghton, of which there is a mezzotint by Townley.

Cat. 1747. Great Dining-Room, No. 17.

544. GRACE DALRYMPLE, MRS. ELLIOTT. 1756?—1823? THOMAS GAINSBOROUGH, R.A.

Bust, life size, to left, in an oval; white dress with pink bow on the breast to

which a locket is attached ; lace handkerchief round edge of bodice ; powdered hair, dark eyebrows, spot on left cheek ; black ribbon round throat, tied in a bow under the chin, gold pendant earrings ; brown background.

Canvas, 29 in. H. × 25 in. W.

Youngest daughter of Hew Dalrymple, an Edinburgh advocate. Educated in a French Convent, married Sir John Elliott, M.D., 1771. Eloped in 1774 with Lord Valentia. Known subsequently as "Dolly the Tall," favourite of Prince of Wales and Philip Égalité. She was imprisoned during the Revolution ; her memoirs, written after her return to England, were published in 1859, as "Journal of my Life during the French Revolution." Her daughter Georgina Augusta Frederica Seymour married 1808, Lord Charles Bentinck, and died in 1813. Mrs. Elliott died at Ville d'Avray before 1830.

Gainsborough painted a second picture of Mrs. Elliott, full length, which was in the possession of the Cholmondeley family ; it was engraved in mezzotint by John Dean, published 1779.

Exhibited at the British Institution, 1860.

International Exhibition, 1862. Cat. No. 116.

Gainsborough Exhibition, Grosvenor Gallery, 1884. Cat. No. 110.

Grafton Gallery, 1894. Cat. No. 131.

STUDY.

545. COUNT D'ORSAY. 1798—1852.

JOHN STEVENS, 1828.

Full length, life size, standing a little to left, full face ; caressing a St. Bernard dog, whose right paw is placed on the Count's knee ; black coat and stock, black velvet waistcoat ; right hand on the head of dog, left on hip, holding gloves ; the dog's collar is engraved with his Master's name, "ALF. COMTE D'ORSAY." Low parapet to right, with view of river and a bridge, St. Peter's beyond.

Canvas, 92 in. H. × 60 in. W.

Alfred, Count D'Orsay ; Author and Amateur Artist ; born 1798, died 4 Aug., 1852. The above picture was painted in Rome.

RED DRAWING-ROOM.

546. THE MISSES SCOTT.

DAVID MARTIN, 1789.

Full length figures, life size, standing together in a landscape. The eldest in the centre wearing a yellow satin petticoat, the upper dress of white muslin, purple and



NO. 547. NATTIER.

LOUISE HENRIETTE DE BOURBON-CONTI, DUCHESS OF ORLÉANS, AS "HEBE."

silver scarf round waist; she extends her right to her sister in a pale blue dress, with an upper skirt of white muslin and a yellow scarf; the eldest sister has her left round the neck of the youngest girl in a pink dress, white muslin upper skirt and blue scarf. A white and tan spaniel, standing on its hind legs, caressed by the youngest girl. The eldest sister has black hair, the second dark brown, the third flaxen. A tree and statue to left, and a temple in the distance, to right. Signed "MARTIN PINX^t. 1789."

Canvas, 92 in. H. × 61 in. W.

Henrietta, the eldest, became Duchess of Portland, Lucy, the second, Lady Doune; the third, Lady Canning.

547. LOUISE HENRIETTE DE BOURBON-CONTI, DUCHESSE D'ORLÉANS, AS HEBE. 1726—1759. NATTIER?

Three-quarter length, small life size, to left, standing; white dress and scarf, the bodice embroidered with gold; arms bare to elbow, bodice edged with lace, jewelled band to sleeve; a garland of flowers over right shoulder, passing round the back of the neck, powdered hair, with flowers set on the left side of the head; holding cup in right hand, the left, placed on gold ewer; brown eagle to left, grey background, dark foliage to right. Inscribed "LOUISE HENRIETTE DE BOURBON-CONTI,/ DUCHESSE D'ORLÉANS, AS HEBE/ BY NATTIER," in white letters to right.

Canvas, 44 in. H. × 34 in. W.

A picture, that has been engraved by Hubert, differing in several details, is at Versailles.

"Louise Henriette de Bourbon-Conti, the daughter of Louis Armand II., Prince de Conti married the Duke de Chartres, afterwards Louis Philippe I. d'Orléans; she was the mother of Philippe Égalité."

548. LOUIS ALEXANDRE DE BOURBON, COMTE DE TOULOUSE. 1678—1737.

Ascribed to LARGILLIÈRE.

Three-quarter length, life size, seated to left; long blue coat, richly embroidered with gold, the sleeves lined with red; lace cravat and ruffles, red bow to cravat, large blonde wig; right hand in breast of coat which is open to waist; left gloved, holding right hand glove, and black hat with white feather on knee; curtain background of gold brocade, grey lining seen to right above gilt high-backed chair, which is upholstered in crimson. Inscribed to right, "LOUIS ALEXANDRE DE BOURBON/ COMTE DE TOULOUSE, SON OF LOUIS XIV AND/ MADAME DE MONTESPAN. BY LARGILLIERE/ BORN 1678—DIED 1737."

Canvas.

Louis Alexandre de Bourbon, Comte de Toulouse, and Duc de Damville, Amiral de France, son of Louis XIV. and Madame de Montespan.

549. MADAME VICTOIRE. 1733—1799. L. M. VANLOO.

Half length, life size, full face; white bodice, covered with folded lace; crimson velvet cloak, lined with grey fur, over shoulders; the hands not seen; powdered hair, flowers on left side; dark grey background. Inscribed to right, in lower corner, "MADAME VICTOIRE,/ DAUGHTER OF LOUIS XV AND MARIE LECZINSKA,/ BORN 1733 DIED 1799./ BY L. M. VANLOO."

Canvas.

Marie Louise Thérèse Victoire de France, 5th Daughter of Louis XV. called Madame Victoire, was born at Versailles, 11 May, 1733.

550. ANNE OF AUSTRIA, QUEEN OF LOUIS XIII. 1601-2—1666. LOUIS FERDINAND?

Small bust, to right, wearing crown; blue dress, powdered with jewelled fleur de lis; diamond chain and star on breast, pearl necklace, open gauze ruff, edged with lace; hair curled and powdered; dark background.

Canvas.

551. MARIE ADÉLAÏDE CLOTILDE, SISTER OF LOUIS XVI. 1759—1802. DROUAIS.

Half length, under life size; seated to right, head turned to left; white and violet striped dress trimmed with pink and white ribbons, loose figured gauze scarf round the throat, fastened under chin with a bow striped like the dress trimmings, a basket of flowers under right arm resting on the arm of chair, pointing with left, which is crossed in front of her. Bodice edged with lace at the neck, lace ruffles, powdered hair with roses set in it; arm of gilt chair to left; dark yellow background.

Canvas.

She was painted by Drouais in 1767, in the company of her brother Charles Philippe, Comte d'Artois; the picture is at Versailles.

552. MADAME LA MARQUISE DE POMPADOUR. 1721—1764. Ascribed to VANLOO.

Small whole length, seated, front face; white dress; right elbow resting on table, cheek on hand, a book in the left, by her side; roses on lap and in bodice, powdered hair, ribbon round throat. White and tan spaniel to right on crimson cushion, a bowl of water beside it; toilet table to right, with blue and white drapery; bed with pale crimson hangings, gilt legged table to left, on which is a blue sevrès vase containing flowers and an open music book, a rose lying near. Above is a window with a crimson curtain; on the floor is a harp supported against a foot-stool; panelled walls with landscape over door a clock to left.

Canvas.



NO. 551. DROUAI.
PRINCESSE MARIE ADÉLAÏDE CLOTILDE.

553. PORTRAIT OF A LADY, IN A LANDSCAPE.

ANGELICA KAUFFMANN, R.A.

Small whole length, seated on a bank to right; white dress and lace-edged scarf, large black hat and feathers; holding a branch of trailing rose in right, and some cut flowers in her left. Landscape with blue hills, tree to right, and foliage to left.

Canvas, oval, 28 in. H. × 24 in. W. Squared at back, 30 in. H. × 25 $\frac{1}{4}$ in. W.

BOUDOIR.

554. FRANÇOISE LOUISE DE LA BAUME LE BLANC, DUCHESSE DE LA VALLIÈRE. 1644—1710.

Ascribed to MIGNARD.

Bust, life size, slightly to right, full face; blue satin dress with raised silver and gold embroidery; loose sleeves looped back and fastened with jewel and pearl pendant; purple shot-silk mantle lined with white fur, lace border to chemisette, jewel fastening to dress, brown hair with strings of pearls wound in it, a large pearl in left ear; brown hair parted in the centre, in clusters of curls on either side to the shoulders; dark background.

Canvas, oval, 27 in. H. × 21 in. W.

555. LOUISE DE QUÉROUALLE, DUCHESS OF PORTSMOUTH. 1650?—1734.

Ascribed to WISSING.

Half length, life size, seated, nearly full face; yellow and white brocade dress, lined with pink silk; blue cloak, red petticoat; right hand resting on scarlet cushion, placed on table to left; left on her lap; dark hair parted in the centre, pearl necklace; dark sky and landscape to right.

Canvas, oval, 49 in. H. × 32 in. W.

Louise Renée de Penencovet de Quéroualle, cr. Dss. of Portsmouth by Charles II., and Dss. of Aubigny by Louis XIV. She was Maid of Honour to the Dss. of Orléans, and met Charles II. at Dover in 1670.

556. DOROTHY SIDNEY, COUNTESS OF SUNDERLAND. 1617—1684. After VANDYCK?

Half length, life size, to left; crimson red dress, wide sleeves, the right looped back with jewel, the left turned back over shoulder and the lining only seen, the arm bare to elbow; she holds a garland of roses with both hands resting on a parapet in front; jewelled chain round bodice, jewel and pearl ornaments in front, a spray of leaves in front of the corset; fair hair in ringlets, wound in a knot at back of head, short curls on the forehead; pearl necklace and pendants, jewelled gold buttons down

the front of dress; dark brown background. Inscribed to right, on the lower edge,
"DOROTHY SIDNEY,/ COUNTESS OF SUNDERLAND,/ BY SIR PETER LELY."

Canvas, 39 in. H. \times 31 in. W.

The "Sacharissa" of Waller the Poet. Daughter of Robt Sidney, 2nd E. of Leicester, m. Henry Ld Spencer of Wormleighton cr. E. of Sunderland 1643, who was killed at the Battle of Newbury. M. 2ndly Richd. Smythe of Bounds, Kent.



BIOGRAPHICAL LIST OF PAINTERS.



BIOGRAPHICAL LIST OF PAINTERS.



ARRET, GEORGE, R.A.

Born in Dublin about 1732; died in London, 29 May, 1784. He was the son of a clothier, and his first artistic employment was that of colouring prints for a publisher; he afterwards became a drawing-master, and later obtained a premium of £50 from the Dublin Society for a landscape; this encouraged him to come to London in 1761 or 1762, where he was patronised by Lord Dalkeith. He became a member of the Incorporated Society of Artists, and in 1764 gained the premium of the Society of Arts. On the foundation of the Royal Academy in 1768 he was elected a member. When in the height of his reputation he became bankrupt. Through the influence of Burke he was appointed Master Painter to Chelsea Hospital. He died at Westbourne Green, and was buried at Paddington Church. He etched a few plates. His son, also named George, became an excellent water-colour painter, his classical landscapes, mostly effects of sunlight, are highly prized.

BASSANO, JACOPO DA PONTE, CALLED "IL BASSANO," AND THE "ELDER."

Born at Bassano, 1510; died there, 1592. Jacopo is usually regarded as the founder of the reputation of the family, but his father, Francesco, was also a painter of repute, and the author of an altarpiece in the Cathedral of Bassano, where he died in 1530. Jacopo studied under his father, and later under Bonifazio at Venice, but his style was finally formed by the study of Titian. His reputation would have been greater but for the unfortunate repetition of his designs by his followers; his sons, Francesco and Leandro, were both able painters; of the other two sons, Giovan Battista and Gerolamo, little is known, and it is only conjectured that they were amongst those who reduced their father's art to the level of an industry, and flooded the world with their copies and repetitions, in which the figures are played about like chessmen, whatever the subject, till all meaning and every charm is lost. The multiplication of pictures called Bassano's must have gone on till late in the 17th century, as is evident from the total loss of the colour faculty, possessed in an eminent

degree by the principal members of the family itself, and was indeed common to the Venetians long after the decay of all the other Italian schools. The works of the father, "Il Bassano," are rarer than is generally supposed, owing to the best work of the school being generally attributed to him. The elder Bassano's style is peculiar, and his pictures may, generally, be recognized by the proportions of the figures, which are distinguished from those of his son's by their length, especially of back; his colouring in his earlier time is much less glowing than in his later works, and it is not unusual to find these pictures attributed to other painters; a fine "Adoration of the Shepherds" is at Hampton Court under the name of Palma Vecchio. "The Good Samaritan" in the National Gallery is a good example of his mature style. It is probably not without reason that Ridolfi praises Francesco as the ablest of the sons, and no doubt many of the best pictures, attributed to the father, are by him. He seems unfortunately to have inherited from his mother a taint of insanity, and had hardly completed his forty-third year when, showing signs of mental disturbance, he was shut up by his wife in an upper room of his house; hearing one day a loud knocking at the door, and oppressed by a continual dread of arrest, he threw himself out of window to escape the police he supposed had come to take him away. His brother Leandro, himself of a somewhat melancholy temperament, completed his pictures. Leandro's work is better known than that of Francesco, he signed a number of pictures, his colour is less brilliant, and drawing more imperfect than that of his father; he seems to have been much employed as a portrait painter; his own head is in the Uffizi collection, but is not remarkable; it is probable, however, that in his youth his work bore a closer resemblance to that of his father and brother Francesco, and is confounded with theirs. He died in 1623, in his sixty-fifth year. Giovan Battista died in 1613, at the age of sixty, Gerolamo in 1622, at sixty-two.

BERCHEM, OR BERGHIEM, NICOLAAS.

Born at Haarlem, 1620; died at Amsterdam, 1683. He studied under his father Van Goyen, and others. He married a daughter of Jan Wils. His early pictures, in the style of Weenix, often represent seaports, but his later works are usually sunny Italian landscapes, hill and lake scenes, with figures and cattle in the foreground; these groups are very skilfully introduced and admirably composed. He is generally supposed to have visited Italy, but nothing is definitely known. His works are very numerous, one of the finest, said to have been painted in competition with Both, is at St. Petersburg, but nothing finer of his exists than a small picture in the Holford collection, of the most exquisite finish and brilliancy. He etched a number of plates remarkable for their delicacy.

BOGDANI, JAMES.

He was a native of Hungary, but came to England when young, and after a

residence here of nearly half a century, died in London in 1720. Many of his pictures were purchased by Queen Anne, and are now at Hampton Court, where one of the smaller rooms is full of pictures by him of birds, fruit, and flowers.

BORGOGNONE, JACQUES COURTOIS.

Born at St. Hippolyte, 1621; died in Rome, 1676. At the age of fifteen he went to Milan, where he entered the army; after serving three years, he again took to painting. On first visiting Rome he began by painting religious subjects, finally he devoted himself to battle pieces, in which he achieved a considerable reputation; his drawing, however, is always indifferent, and the blackening of the shadows in his pictures deprives them of value. He was accused of poisoning his wife, which caused him to withdraw from public life and enter the Jesuit order. He painted a life-sized head of himself in the Jesuit habit, for the famous collection of painters' portraits in the Uffizi; the picture shows a very small capacity for working on a large scale, the flesh tone is heavy, and of an exaggerated orange red, utterly wanting in gradation, and the shadows are now burnt black. He continued to paint till his death, which occurred in Rome, in the 56th year of his age.

BOTH, JAN.

Born at Utrecht about 1610; died 1652. He was the son of a glass-painter; like his elder brother, Andries, he studied under Bloemart, and later they went to Italy together; here Jan painted a number of landscapes in emulation of Claude, to which his brother supplied the figures. Andries was accidentally drowned at Venice, and Jan returned to Utrecht, where he died on the 9th August, 1652. He is the author of two charming sets of landscapes, etched by himself, and the "Five Senses" from his brother's designs. Andries also etched several plates, mostly figure subjects. After the death of Andries, Poelemburg is said to have painted the figures for Jan Both's landscapes.

BOUCHER, FRANÇOIS.

Born in Paris, 29 September, 1703; died at the Louvre, 30 May, 1770. He studied under Lemoine, gained the Prix de Rome in 1723, and was elected Academician in 1734 for his picture of "Rinaldo and Armida." He became first painter to the King in 1765. He was a frequent exhibitor at the Salon between 1737 and 1753, and his works are to be found in nearly all the great French Collections, both public and private; a charming full length portrait of Madame de Pompadour was lately in the Lonsdale Collection. The single small picture in the National Gallery gives little idea of his powers; he decorated in grisaille the Queen's Chamber at Versailles, painted a Venus and Love at the Grand Trianon, and at Fontainebleau the Salon de Famille. He made a number of designs for the Gobelins Tapestry Works.

BOURDON, SÉBASTIEN.

Born at Montpellier, 2 February, 1616; died in Paris, 8 May, 1671. He was the son of a glass-painter, and one of the founders of the Academy, of which he became Rector in 1655. He was First Painter to Queen Christina of Sweden in 1653-4, and painted her portrait, a half length, which is in the Museum of Nantes, another is at Aix. He was celebrated, however, for his classical landscapes with figures, which were greatly admired by Sir Joshua Reynolds; the "Return of the Ark," now in the National Gallery, was one of his most valued possessions. Bourdon was a prolific painter, and etched some of his own compositions. During his rectorship of the Academy he delivered four lectures on art: On the Study of the Antique; On a picture by Poussin; on the St. Stephen of Carracci; and on the Distribution of Light in pictures.

BRILL, PAUL.

Born at Antwerp, 1554; died in Rome, 1626. He studied under Oortelmans, and commenced by painting the covers of harpsichords; later he proceeded to Rome to assist his elder brother Matthys in the work he had undertaken for the Pope. He continued in favour with two successive Popes, Sixtus V. and Clement VIII.; for the latter he painted the great landscapes in the Sala Clementina. His easel pictures are common in Italy, and he strongly influenced a number of Italian landscape painters of the seventeenth century. He etched some of his own compositions.

BRUEGHEL, JAN, CALLED VELVET BRUEGHEL.

Born 1568? died at Antwerp, 1625. The younger son of Peter Brueghel. He painted flowers in his youth, but after visiting Italy, 1593-6, landscapes and figures. In 1597 he was registered in the Art Guild. In 1599 he married Isabelle de Jode. His son Jan was also a painter, whose works are commonly confounded with those of his father. His daughter married Van Kessel. By his second marriage, in 1605, he had a daughter who married David Teniers. Jan was sometimes associated with Rubens, who esteemed his landscapes highly; a joint work of theirs, "Adam and Eve in Paradise," is now in the Hague. Brueghel also worked in company with Rottenhammer and Van Balen, and etched a few small plates.

BRUEGHEL, PIETER, THE ELDER.

Born in the village of the same name, near Breda, about 1530, died 1569. He was instructed by Pieter Coucke; in 1551 he became a member of the Antwerp Guild. After travelling in France and Italy, he settled in 1553 at Antwerp. In 1563, he went to Brussels, and died in 1569. In the Belvedere Gallery is a fight between

Carnival and Lent and several other works, two are in the Louvre, and he is well represented in the German collections. He etched a few plates, one of which is dated Rome, 1553. His eldest son, named Pieter after his father, was an inferior painter, nicknamed "Hell" Brueghel, on account of the subjects with devils and monsters, that he chose to paint.

CAGNACCI, OR CANLASSI, GUIDO.

Born at Castel' Sant' Arcangelo, near Rimini, 1601; died at Vienna, 1681. He is little spoken of by Italian biographers, owing perhaps to his leaving Italy early in life and remaining at Vienna, where he died. The latinized signature on this picture throws some doubt on the common legend that he was called Cagnacci simply on account of his deformity. Malvasia hardly names him in his biographies of the Bolognese Artists, although he was undoubtedly the most able of all Guido Reni's pupils excepting only Simone da Pesaro. Pictures by Cagnacci are to be found in the Florentine and Roman Galleries, also at Paris, Munich, and Dresden.

CALCAR, OR CALCKER, JAN STEPHANUS VAN.

Born at Calcker in Cleve about 1499; died at Naples, 1546. He studied at Dordrecht and later at Venice. He is said to have successfully imitated Titian in his portraits, and a remarkably fine portrait of a young man in the Louvre is catalogued under his name. In a private collection in Paris, there is a fine portrait of a man in black attributed to him, which has a decided Flemish character, such as might be expected from his education. Later in life he changed his style, and is said to have imitated Raphael. He is credited with the illustrations to an edition of Vesalio's Anatomy, which are not remarkable. No picture is known that can be positively traced to his hand; the Louvre portrait is purely Italian in character, and more like a fine Moroni than the work of a scholar of Titian, and if it were proved to be by Calcar, would be unique, as no Fleming or German ever known succeeded in divesting himself entirely of his national character. Other portraits under his name are at Berlin and Vienna, and a "Nativity" is at Prague that belonged to Rubens. The small copy in this collection is from the Louvre picture, and it is not unimportant to note that the original was then attributed to Titian.

CANY, JEAN BAPTISTE DE.

Of this painter of the French school, little is known, except that he painted the "Conversion of St. Denis," in 1671 for Notre Dame.

CARRACCI, ANNIBALE.

Born at Bologna, 1560; died in Rome, 1609. His uncle Lodovico, discovering his natural ability, took him into his studio. In 1580, he went to Parma to study Correggio,

and later to Venice to join his brother Agostino, who was there engraving the pictures of Tintoretto and other Venetian contemporary masters. In 1589 he returned to Bologna and opened the famous Academy. The frescoes of the Farnese palace, which he painted for the Cardinal Odoardo, were executed about 1600-4, and are justly celebrated; they are perhaps the finest produced by the school, and eminently characteristic of the master. Annibale died in Rome, and was buried in the Pantheon. It is noteworthy, as a sign of the force of fashion, that this master's "Deposition" at the sale of the Orléans collection, fetched the highest price of any picture in the Gallery; it is now at Castle Howard. Taste has so changed since the beginning of the century when the Eclectic School, of which Annibale was the brightest ornament, was at the height of its reputation, that it is difficult to understand the enthusiasm of our predecessors for such works; but deducting everything for mannerism and academical calculation, which is apparent in everything he did, Annibale was certainly a great master, and it is difficult to understand the preference, occasionally shown, for Domenichino, every way his inferior.

CHAMBERLIN, MASON, R.A.

Died 1787. He was the pupil of Frank Hayman, R.A., and gained the second premium of the Society of Arts in 1764 for an historical painting; but devoted himself subsequently entirely to portrait painting. He was a member of the Incorporated Society of Artists, and when the Royal Academy was started, became one of the foundation members; he is mentioned in Peter Pindar's ode. He exhibited at Spring Gardens in 1763 and afterwards at the Academy. He died in Holborn, 26 January, 1787. He presented a portrait of Dr. Hunter to the Academy, which has been engraved. He had a son who was a landscape draughtsman and exhibited at the Academy between the years 1786 and 1821.

CHAMPAIGNE, PHILIPPE DE.

Born at Brussels, 26 May, 1602; died in Paris, 12 August, 1674. He was successively the pupil of Bordeaux, Fouquière, and L'Allemand, and one of the founders of the French Academy in 1648. The portrait of President Séguier was presented by him as his diploma work; he became professor in 1655. Little is recorded of him beyond his activity as an artist, the number of his historical compositions almost equalling that of his portraits; amongst the most famous of the former being the "Feast of Simon" in the Louvre where it is, however, classed in the Flemish school. Of his portraits few are better known than that of the Cardinal Richelieu. Champaigne had a nephew, Jean Baptiste, who was his pupil, he was born at Brussels, 1631, died in Paris, 1681. He was adopted by his uncle when eleven years old, and was intimately associated with him in his later historical pictures; he wrote several treatises on Art for the Academy, principally illustrating the works and genius of Poussin.

CONCA, SEBASTIAN.

Born at Gaeta, 1679; died at Naples, 1764. He studied under Solimena, and went to Rome with his brother Giovanni in 1706. After studying the antique for some years, he painted some pictures which attracted the notice of Pope Clement XI., who commissioned him to paint the frescoes of S. Clemente. He was afterwards knighted, and became one of the most successful painters of his time.

COSWAY, RICHARD, R.A.

Born at Tiverton in 1740; died in London, 4 July, 1821. His father was a schoolmaster. Early showing a taste for art, he was sent to London and placed in the studio of Hudson. He gained a premium for drawing from the Society of Arts in 1755, and soon became known. He joined the Incorporated Society in 1766, was elected an A.R.A. in 1770, and full R.A. in the following year. The graceful and pleasing character of his works soon made him the most fashionable miniaturist of his day, and a portrait which he painted of Mrs. Fitzherbert gained him the favour of the Prince of Wales. All the beauties of the Prince's circle sat to him, and his reputation rapidly increased. He occasionally painted in oil, but few pictures of his are known in this medium. He painted several portraits of himself in the curious theatrical fancy costume that was so popular at the time, and which was not only used on the stage itself, but serves to disfigure, and sometimes even renders ridiculous, the historical pictures of the period. Cosway was a great collector of works of art, and formed a very large collection of ancient drawings. He married in 1781 Maria Hadfield, herself a good painter and musician, celebrated for her beauty. Numerous stories are told of Cosway's eccentricity in the latter part of his life, his devotion to Swedenborg's doctrines, his professed belief in his power to raise the dead, and assertion that the Virgin Mary had appeared to him and sat for a picture. He desired to be buried at Antwerp, near Rubens, but rests instead in the Church of St. Marylebone, where a tablet was erected to his memory. Many of his portraits were engraved by Bartolozzi and Valentine Green, and at the present time are much sought after.

COTES, FRANCIS, R.A.

Born in London, 1726; died there, 20 July, 1770. His father had been Mayor of Galway, but owing to a political dispute, he removed to London and took a house in Cork Street, Burlington Gardens, about 1720, where his son was born. Francis Cotes was a pupil of George Knapp; he belonged later to the Incorporated Society, and was one of the foundation members of the Royal Academy. In 1767, he painted a portrait of Queen Charlotte with the infant Princess Royal, which was engraved; a portrait of Admiral Lord Hawke is at Greenwich; a family piece belonging to the Sacred Harmonic Society, representing the Bates family, is considered one of his best works, which are often confounded with the early works of Reynolds. A portrait of

a lady by him has recently been presented to the National Gallery. He executed a number of portraits in pastel as well as in oil. He died at 32, Cavendish Square, a house afterwards occupied by Romney, and Shee; his death was occasioned by a dose of soap lees, which he had taken without medical advice.

COYPEL, CHARLES ANTOINE.

Born in Paris, 11 July, 1694; died at the Louvre, 14 June, 1752. The son of Antoine Coppel, and the last of the Coppel family of painters. He was elected Academician in 1715, for his picture of "Medea;" he exchanged this picture for "Abraham embracing Isaac," in 1747, when he also presented his portrait to the École des Beaux Arts, where it is still preserved. Between the years 1737 and 1747, he was actively engaged in painting. He seems to have early turned his attention to authorship, and wrote a number of plays, some of which were published in 1720-21, the greater part, some twenty-six pieces, remained in MS., copies of which were in the Lavalliere Library, but they had disappeared at the death of this celebrated collector. Coppel wrote also a number of works on the Fine Arts which were published by Mariette and others. He is the author of a series of drawings for a folio edition of "Don Quixote," which appeared in 1746; he engraved several plates himself after Michael Angelo and other ancient masters.

DAHL, MICHAEL.

Born at Stockholm, 1656; died in London, 20 October, 1743. He studied in his native place, and came to England at the age of twenty-two; he stayed for a year, and then went to France and Italy. He returned to England in 1688, and settled in London, competing with Kneller for Court favour. He painted the portraits of Queen Anne, Prince George, and many of the nobility. His pictures are clear in colour, but he is rarely successful in the pose of his full length figures, and the draperies are apt to be stiff and poorly designed. The Harley portraits in this collection are favourable specimens of his abilities; notably so the half length of the Earl of Oxford holding a medal of Queen Anne. Dahl educated a son as a painter, but he died before his father.

DELAROCHE, HIPPOLYTE, CALLED "PAUL."

Born in Paris, 17 July, 1797; died there, 4 November, 1856. He was the pupil of Gros, and married the daughter of Horace Vernet in Rome in 1835. Delaroche entered the École des Beaux Arts in 1816, and became professor there in 1833. His pictures of the "Princes in the Tower," 1831, the "Execution of Lady Jane Grey," 1834, the "Assassination of the Duke de Guise," 1835, "Strafford going to Execution," 1837, are amongst the most popular of his numerous engraved pictures. After 1837 he ceased to exhibit at the Salon on account of the persistent attacks of the newspaper

critics. He painted, besides historical pictures, many portraits. An elder brother, Jules Hippolyte, was also a painter, but his works are rare, as he early abandoned art for an official career, and died at Versailles in 1849.

DESANGES.

A modern French artist. Well known as the painter of the series of pictures known as the Victoria Cross Gallery, long exhibited at the Crystal Palace; he is not mentioned either by Redgrave, (Edn. 1878,) or by Auvray.

DE VOS, PAULUS.

Born at Hulst about 1590; died 1678. He was the younger brother of Cornelis de Vos, and is said to have first studied under Remeeus, like his brother, but his pictures are very close imitations of his brother-in-law Snyders, and it is probable that he was an assistant of that master. A number of his works are at Madrid.

DE VOS, S.

Nothing seems to be known of this painter, who is not to be confounded with Simon de Vos, born 1603; a scholar of Rubens, who died in 1676.

DIANA, BENEDETTO.

A Venetian artist, of whom little is known beyond his works, which show the influence of Bellini. He was living towards the close of the fifteenth century, and probably as late as the first decade of the sixteenth. A "Virgin and Child with two Saints," half length figures, and a "Virgin and Child enthroned with four Saints," full length figures, both with landscape backgrounds, are in the Venice Academy. His types are peculiar, and readily to be recognized, his colouring is clear and silvery in tone.

DIXON, JOHN.

The date of his birth is unknown; he died in 1715. He was a pupil of Sir Peter Lely. William III. appointed him Keeper of the King's Pictures. He is probably the painter of a number of small copies on vellum from portraits in the Royal Collection, executed, no doubt, for the 1st Earl of Portland. In the catalogue of the Welbeck pictures, made in 1747, there are a number of copies from pictures by the Old Masters under his name, some of which are still in the collection.

DOBSON, WILLIAM.

Born in London, 1610; died there, 28 October, 1646. His father was a gentleman of St. Albans, who, having come to poverty, was appointed Master of the Alienation Office it is supposed by his friend, Lord Bacon, Dobson was apprenticed to Sir

Robert Peake, and also studied under Francis Cleyn. Vandyck, chancing to see some of his work, introduced him to Charles I. On the death of Vandyck, Dobson was appointed Serjeant Painter to the King. He attended the unhappy Charles at Oxford, and painted the King's and the Prince of Wales' portraits there, also that of Prince Rupert. Besides numerous portraits, a characteristic example of which is in the National Gallery, from Gatton Park, he painted a picture of the Decollation of St. John, which is at Wilton. He was an excellent companion, and witty in his conversation, but seems to have been somewhat unthrifty. On the fall of the King he was imprisoned for debt, and died shortly after his release at the early age of thirty-six; he was buried at St. Martin's Church. His portrait, with that of his wife, is at Hampton Court.

DOLCI, CARLO.

Born in Florence, 25 May, 1616; died there, 17 January, 1686. He was the pupil of Jacopo Vignali, his mother was the sister of Bartolommeo Marinari the painter, and possessed some artistic talent herself. When Carlo was four years of age his father died, and five years later he was placed in the studio of Vignali. As a child he had religious tendencies, and when still young made a vow to dedicate his talents to the service of the Church. One of his favourite sitters was Maria Maddalena, the sister of Baldinucci, his biographer. In 1654 Dolci, who was of an extremely timid disposition, was persuaded to marry, and he was betrothed to Teresa Bucherelli. On the arrival of the bride's party at the church, the painter was not to be found, a search through the churches was made; he was finally discovered praying in one of the chapels of the Annunziata. In 1670 he is recorded to have painted a S. Cecilia, which was given by a certain cardinal, his patron, to the treasurer of the King of Poland. On the occasion of the marriage of Claudia Felice, the daughter of Ferdinand Charles, Archduke of Austria, with the Emperor Leopold, Dolci was summoned to Innsbruck to paint the bride; the painter was aghast at this proposal, he had never in his life been out of sight of the walls of Florence, and at first refused to go, but interest having been made with his confessor, Padre Larioni, he obeyed, and in the custody of one of the servants of the royal household he left Florence in April. He painted the portraits required, and some other pictures, and returned to Florence early in September; it is characteristic of the man that he alighted at the Church of the Annunziata, before returning to his house, to give thanks for his safe return. Shortly after, he was attacked by a nervous disorder, and became of such a melancholy humour, that he was persuaded he had lost all capacity for painting; he was finally, by a stratagem, induced to take his brushes in hand to finish a picture he had laid aside; his apprehensions vanished on finding his powers unimpaired; he was then in his fifty-first year. He continued to work diligently till 1682, when he had a return of hypochondria; he lived some three years longer after

a partial recovery, but the death of his wife hastened his end. He died in his seventieth year. His daughter Agnese, Onorio Marinari, a relative on his mother's side, Lomi, and his biographer Baldinucci, were his pupils.

DROUAIS, FRANÇOIS HUBERT.

Born at Paris, 14 December, 1727; died there, 21 October, 1775. He studied first with his father, and afterwards under Norotte, Carle Van Loo, Natoire, and Boucher. He was elected Academician for his portraits of Coustou and Bouchardon, the King's sculptors, in 1758, and became finally King's Painter. The Louvre only possesses a single picture by him of the Count d'Artois and Marie Adélaïde Clotilde, afterwards Queen of Sardinia, as children. In the Orléans Museum is a portrait of Madame de Pompadour, and another of a gentleman unknown; at Amiens is a picture of the Dauphin, and at Marseilles a Magistrate with his two children. Between the years 1755 and 1775, the year of his death, he exhibited at the Salon a number of portraits of the most conspicuous personages of the Court.

DUGHET, GASPARD, CALLED GASPAR POUSSIN.

Born in Rome, 1613; died there, 1675. He was of French parentage, and studied under Nicholas Poussin, who adopted him after marrying his sister. Gaspard is said to have had as many as four different houses in Rome, at Tivoli, and Frascati, for the purpose of studying landscape. His pictures were much sought after, and he became rich, but want of economy and a long illness reduced him to poverty, and he hardly left sufficient money to pay for his burial. His pictures are still numerous in Rome, fine examples are in the Doria Collection, and the Church of St. Martin retains its frescoes by him; he can be well studied in our own Gallery, which possesses a number of cabinet specimens of the highest quality. He is also well represented at Dulwich.

DUVIVIER, PIERRE BERNARD.

Born at Bruges, 1762; died in Paris, 24 November, 1837. He gained a prize in 1785 for "Horatius killing his Sister Camilla." He is known to have painted a few portraits, but the picture in this collection might possibly be by Madlle. Aimée Duvivier, the daughter of Pierre Charles; the date of her birth is unknown, but she was painting between 1791 and 1824, which would cover the date of this picture.

ELLE, LOUIS, CALLED LOUIS FERDINAND THE ELDER.

Born in Paris, 1612; died there, 12 December, 1689. The elder son of Ferdinand Elle, a painter, who was born at Malines, but becoming a naturalized Frenchman and widely known by his Christian name, it was adopted by his son as a surname. Louis Ferdinand studied under his father, and was one of the twelve

founders of the French Academy in 1648; he became professor in 1657. In 1681 he was excluded as a Protestant, but abjured and was reinstated in 1686. He had a son of the same name, also known as a painter of portraits and history; he was born in 1648, and died at Rennes in 1717.

ELSHEIMER, ADAM.

Born at Frankfort? 1574; died in Rome, 1620. The pupil of Uffenbach; he early went to Rome and distinguished himself by his representations of moonlight, candle-light, and similar effects with strong contrasts of light and shade. A set of engravings from his pictures, by his friend Count Goudt, are remarkable, and give an excellent idea of Elsheimer's style. Elsheimer is said to have laboured over his pictures so long, that they were unremunerative; he became very poor and was imprisoned for debt. Rembrandt was attracted by the weird character of the master's work, and etched a plate, never quite finished, in imitation of him. Adam had a brother Johann, born in 1593, also a painter; he decorated a staircase at Frankfort with the story of Virginia.

FANELLI, FRANCESCO.

Said to have been the son of Virgilio Fanelli, also a distinguished sculptor, who in 1644 was living in Genoa. Philip IV. of Spain having sent a drawing to the Marquis Villa Allegra of the lantern for the Pantheon of the Escorial, asking him to get it executed by the most able Italian artist he could find, the commission was entrusted to Virgilio, who went to Spain to personally superintend its erection. Between 1665 and 1674 he was in Toledo, occupied with the Throne of the Virgin in the Sanctuary, from the design of Herrera. After executing various other works of importance, he died in Toledo, 1678. On comparing these dates with the authentic records of Francesco Fanelli's activity in England, it seems improbable that Virgilio was the father of Francesco. Some Italian authorities erroneously describe Francesco as born in 1628; this is impossible, as he was employed in England as early as 1635, and in receipt of a pension from Charles I., and the bust in this collection is dated 1640. Fanelli is also stated to have been a citizen of Bologna, and to have constantly resided there, whereas he styles himself a Florentine, and must have been long abroad. Redgrave seems to have been unable to obtain any information respecting him beyond the fact, that he signs himself "King's Sculptor," in 1640, doubtless on the authority of the bust here; he notes also a bust of Lady Cottinton, another of Charles I. in the Bodleian, and states that several of his works are at Welbeck, which is an error, as there is only one. In the Calendar of State Papers, Domestic Series, May 8, and November 20, 1635, are notes of payments to Fanelli of the sums of £60 and £30 respectively.

FERG, PAUL.

Born at Vienna, 1689; died 1740. He studied under his father, also with Orient for landscape, and Graf for figure-painting. He spent some years by invitation at the Court of Dresden. In 1718 he went to London, where he remained for about twenty years. He is said to have been found dead in the street, it is not said where. His pictures are very carefully painted, but wanting in any conspicuous quality; he etched a series of "Ruins with Figures."

GAINSBOROUGH, THOMAS, R.A.

Born at Sudbury, in Suffolk, 1727; died in London, 2 August, 1788. He was one of a large family; his father was a clothier who possessed a little property, which a liberal disposition and the numerous demands made by his family, speedily diminished. Gainsborough, early in life, took to sketching in the picturesque Suffolk country; an early pencil portrait of himself, formerly in the James Collection, represents him seated in the open, drawing with the aid of a mirror. At the age of fifteen he came to London, where he was introduced to Gravelot the engraver, and entered the St. Martin's Lane Academy. He afterwards became the pupil of Hayman, with whom he stayed for nearly four years. He married in London, when in his twentieth year, a young lady possessed of a small fortune, and shortly after took up his residence at Ipswich, occupying himself with portrait and landscape painting; many of these early pictures are full length portraits on a small scale with landscape backgrounds; he also painted a number of landscapes, which he never surpassed for truth to nature and ease of handling; two excellent examples of his early manner are in the National Gallery. About 1758 he removed to Bath, where many of his most surprising portraits were painted; they are distinguished by their high finish combined with a lightness of touch, unrivalled even in his later works. He became a member of the Incorporated Society of British Artists in 1766, and occasionally sent pictures to London for exhibition. He was chosen one of the first members of the Academy and settled in Hatton Garden, London, in 1774. Between the years 1769 and 1784 he was a frequent exhibitor of the Royal Academy, but owing to a disagreement with the Council as to the hanging of his full length group of the "Three Princesses" in that year, he withdrew the whole of his pictures and never again exhibited there. A coolness grew between himself and Reynolds in these latter years, which was only removed by the interview which took place between the two painters when Gainsborough was on his death-bed. After 1777 Gainsborough resided at Schomberg House, Pall Mall, until his death. His position in the English school can never be contested, and he was undoubtedly well qualified by nature, to take a place amongst the greatest painters of any age or country. He was passionately fond of music. His portrait belonging to the Academy is characterized by its extremely refined and sensitive expression. His pictures are happily

very numerous, and the National Gallery possesses several of his masterpieces; the full length of "Schomberg" and the "Parish Clerk of Bradford-on-Avon," are in his earlier manner, while his later is represented by the admirable half length of "Mrs. Siddons." Amongst his landscapes the "Watering-Place" is unsurpassed both for splendour of colour and solidity of execution. The Dulwich Gallery possesses the picture of the lovely "Sisters," "Mrs. Addison," and "Mrs. Tickell," and the Edinburgh Gallery, "Mary Graham." Except when they have been tampered with by incompetent restorers, his pictures are in admirable preservation, retaining a freshness in the flesh tints that is a testimony to the soundness of his method of painting.

GASCARD, HENRI.

Born in Paris, 1635; died in Rome, 18 January, 1701. Little is known of this painter; he was elected Academician for his portraits of "MM. De Sève," and "Ferdinand," now in the École des Beaux Arts. His pictures have been engraved by Zimmerman, P. Lombard, Van der Bank, Dunkarton, and Tooker. It is supposed that Gascard was established for some time in London with Van der Bank the engraver, whom he quitted to go to Rome, where he died.

GELLÉE, CLAUDE, CALLED CLAUDE LORRAINE.

Born in 1600 at the Château Chamagne on the Moselle; died in Rome, 21 November, 1682. Claude had two biographers, Sandrart and Baldinucci, whose accounts of his early career differ widely; according to one he went to Rome as a pastry-cook, whereas the other states that he had an elder brother a wood-engraver established at Fribourg, and that he accompanied a relative who was a lace merchant to Rome; he is said to have stayed in Naples under Jeoffrey Walls, who taught him perspective, for about two years. On his return to Rome he entered the studio of Tassi, a pupil of Paul Brill, who is generally regarded as his master. Claude lived in the house of Tassi till 1625, when he returned to France. At Nancy he made the acquaintance of a painter in the service of the Duke of Lorraine who employed him for a year decorating the vault of the Carmelite Church; but Claude was anxious to return to Italy, and leaving Nancy travelled by way of Lyons, where he met Errard, with whom he arrived in Rome on St. Luke's Day, 1627. He shortly after painted a couple of landscapes for the Cardinal Bentivoglio which procured him the favour of Pope Urban VIII. Thenceforward his works were much sought after, and he became the victim of the copyists, who stole his inventions while they were still on his easel and forged specious imitations of them which were sold freely under his name. The famous collection of drawings known as the "Liber Veritatis" at Chatsworth is said to have been begun for the purpose of keeping an exact record of his original pictures that they might be subsequently identified, but Reiset thinks it more probable that it was for his own use

and pleasure he made these notes of his finished pictures. He enjoined his heirs to keep the collection as a heirloom in the family, but they were sold for 200 crowns to a jeweller who disposed of them again in Holland. In 1770 they were bought by the Duke of Devonshire; they have been engraved in facsimile by Earlom, and are justly celebrated. Nearly all the known drawings by Claude belong to the latter part of his life, one in the Royal collection bears the date 1682, the year of his death. The National Gallery possesses some of Claude's finest productions, such as the "Embarkation of the Queen of Sheba" and the "View of a Seaport at Sunset." The Louvre, and the Hermitage are also rich in his works, as are several private collections in England, such as the Duke of Westminster's. Claude is distinguished as the first great painter of direct sunlight, and he remained alone and unrivalled till the advent of Turner.

GHEERAEDTS, MARC, THE YOUNGER.

The dates of his birth and death are both unknown; he was the son of Marc the Elder, and born at Bruges. Little is known except that he studied under Lucas de Heere, and he is commonly confounded with his father. Besides the signed picture in this collection and the great picture of the "Spanish Ambassadors" in the National Portrait Gallery, portraits at Woburn, Penshurst, and in the Bodleian Library are attributed to him. Marc Gheeraedts the Elder was a native of Bruges and the pupil of Martin de Vos. He is supposed to have died before 1604. A portrait of Queen Elizabeth engraved by himself was reproduced by Vertue, and portraits of the Queen and the Earl of Essex are at Burghley. He engraved the plates for an edition of *Æsop* published at Bruges in 1567.

GILPIN, SAWREY, R.A.

Born at Carlisle, 11 November, 1733; died in London, 8 March, 1807. He went to London with the intention of entering into business, but his artistic proclivities induced him instead to become the pupil of Scott the marine painter. In 1758 he parted from his master and went to Newmarket for the purpose of studying horses and their anatomy. The Duke of Cumberland took him under his protection. He was a member of the Incorporated Society and for a while President. After 1786 he exhibited at the Academy, became an A.R.A. in 1795, and R.A. in 1797. He occasionally painted in conjunction with Zoffany and Barret. The "Death of the Fox," one of his most popular pictures, was engraved by John Scott. On the death of his wife he gave up his house, and went to live with his friend Mr. Samuel Whitbread at his seat in Bedfordshire; but on the decline of his health he returned to live with his daughter at Brompton, where he died. He etched a few plates of horses and cattle, as well as some heads for a book published by his brother, the Rev. William Gilpin, who was both a writer and an amateur landscape draughtsman.

GOUPLY, JOSEPH.

Born at Nevers, France; died in London, 1763. He settled in England when young, painting scenes for the Opera in conjunction with Tillemans. He became a fashionable drawing master and copyist, and taught Frederick, Prince of Wales; George III., who had also been his pupil, bestowed a pension on him when he came to the throne. Goupy was an admirable etcher in the style of Salvator Rosa, many of whose pictures he engraved; some of his etchings, such as "Glaucus and Scylla," comparing favourably with similar subjects by the painter himself. Goupy had a brother Bernhard, a miniature painter, and it is probable that Louis Goupy, the nephew of B. Lens, was also related to him.

GRANT, SIR FRANCIS, P.R.A.

Born at Edinburgh, 1803; died in London, 5 October, 1878. He was educated at Harrow, and studied law, but after having spent his patrimony he took to art as a profession, having long practised as an amateur. His earliest pictures of hunting scenes, horses and dogs, with figures, on a small scale, are admirable both in colour and execution. In 1842 he was elected A.R.A. and devoted himself more to life-sized portraits. In 1851 he was elected R.A., and, on the death of Sir Charles Eastlake, he was chosen President, after the honour had been declined by Sir Edwin Landseer. He painted many of the most distinguished statesmen and ladies of his time. He continued to practise his art to the last, with declining power partly occasioned by illness. It is necessary to see his earlier pictures to estimate his powers as an artist, of which his later pictures give little idea.

GRIFFIER, OR GREFFIER, ROBERT.

Born in London, 1688; died there, 1750. The pupil of his father, Jan Griffier. He resided for many years in Amsterdam, but returned to England at the close of his career. He was a laborious but mediocre painter, whose landscapes are too obviously "composed."

HANNEMAN, ADRIAN.

Born at the Hague, *c.* 1601; died there, 1671. He studied under Van Ravesteyn. Attracted by the hope of Royal patronage he visited England, and is said to have assisted Vandyck. On the outbreak of the Civil War he returned to Holland and was appointed Court Painter to the Princess of Orange. There is a good example of his work at Hampton Court, a portrait of William III. when young, now a full length, but originally only to the knees. It is possible that "KENNYMAN," an altogether unknown name in the History of Art, may be an English corruption of his name, but the portrait to which it is attached in this collection does not bear out this supposition by its style.

HOLBEIN, HANS, THE YOUNGER.

Born at Augsburg, 1497; died in London, 1543. He was the pupil and assistant of his father. In 1515 he went to Basle with his brother Ambrose, where a number of his finest works were produced; of these the Darmstadt Madonna is the most celebrated, through the copy at Dresden, which for many years passed as the original picture, the other being hardly known. He occupied himself also with designing for the booksellers; the "Dance of Death" and the Bible cuts are the best known of his works of this description, but there are also a number of fine frontispieces and borders for books; later he became famous for his designs for goldsmiths' work. Through Erasmus he obtained an introduction to Sir Thomas More, and landed in England in 1526. He lodged for a time in More's house at Chelsea, and occupied himself, as is supposed, with the drawings for the great picture of the Chancellor surrounded by his family, which, had it ever been completed, would have outshone anything of the kind ever done; the drawings for the heads are at Windsor. He returned to Basle in 1528, and bought a house there. He returned to England about 1531, where he seems to have resided till his death, with the exception of the several occasions when he was abroad in the service of Henry VIII., for whom he painted the well-known portraits of the Duchess of Milan, and Anne of Cleves. The important mural paintings he finished in the Banqueting Room at Whitehall were destroyed by the fire.

HONDECOETER, MELCHIOR D'.

Born at Utrecht, 1636; died at Amsterdam, 1695. He studied under his father Gysbert, and his uncle Jean Baptiste Weenix. Besides fowls and birds, for which he is celebrated, he painted still-life and insects; an example is in the National Gallery with the signature erased. He settled at Amsterdam in the latter part of his life, and became a citizen in 1688. A series of gigantic pictures are at Schleissheim of swans and other fowl. The two principal pictures in this collection are of the highest quality and importance. He etched a few plates.

HONTHORST, GERARD.

Born at Utrecht, 1590; died there, 1656. He studied with Bloemart till his twentieth year, when he went to Rome. In Italy he was known as Gherardo della Notte, from his candle-light pieces, which were famous at the time. On his return to Utrecht in 1623 he was elected Dean of the Guild of St. Luke. Charles I. invited him to England and employed him at Whitehall. He painted portraits of the Duke and Duchess of Buckingham and their children; a fine picture of the Duke and his family is in the Royal collection, sometimes attributed to Vandyck; there is also a large picture of the Duke of Buckingham and his family at Hampton Court. In the latter part of his life Honthorst was mainly occupied as a portrait painter.

HOPPNER, JOHN, R.A.

Born at Whitechapel, 4th April, 1758; died 23rd January, 1810. In early life he was a chorister in the Chapel Royal, but his inclination for art becoming known to the King, he allowed him a small pension to enable him to study. In 1775 he became an Academy student, and gained the Gold Medal in 1782 for his picture of "King Lear." He was married in the same year to Miss Wright, the daughter of a lady celebrated for her portraits in wax. In 1780 Hoppner appeared as an exhibitor at the Academy; five years later he became Portrait Painter to the Prince of Wales. In 1789 he painted the Duke and Duchess of York. In 1783 he became an A.R.A., and in 1795 R.A. Many of his best pictures are at St. James's Palace. His art is not wholly founded on Reynolds, though the resemblance at times is great, but occasionally leans almost equally to the imitation of Romney. His pictures vary much in colour, perhaps the most characteristic are those in which the carnations are extremely delicate, with pearly-violet shadows; the half-tones in the white draperies of these pictures are also of a violet-grey tone, and the lights of great brilliancy, warmth, and variety of tone. The reds at this period are inclined to pink, never vermilion, and have little affinity with the brick-red tones he employed at other times. His pictures are now highly esteemed, and only less valued than those of Gainsborough, Reynolds, and Romney. In 1803 he published a series of his portraits, and in 1806 "Oriental Tales, translated into English Verse." He continued to exhibit, but in his last years suffered from irritability and chronic ill-health. He was buried at Hampstead.

HUDSON, THOMAS, R.A.

Born in Devonshire, 1701; died at Twickenham, 26 January, 1779. He was the pupil of Richardson, whose daughter he married. He succeeded Jervas as the fashionable portrait painter of his day, and lived for many years in Queen Street, Lincoln's Inn Fields. He was a Member of the Incorporated Society of Artists. After his eclipse by Reynolds he was only remembered as the great painter's teacher, and his work has been as unjustly condemned as it was formerly over-estimated. His best pictures are much like the earliest ones of Reynolds, who learnt far more from him than is generally admitted. Doubtless he employed drapery painters, like all the fashionable portrait painters from Vandyck to the present day, but if so they did excellent journeyman's work for him, and his colour is usually good. He married a second time, late in life, a lady of fortune. His pictures are very numerous; a portrait of Handel is in the National Portrait Gallery.

JANSSEN, OR JOHNSON, CORNELIUS VAN KEULEN.

Was possibly born in London, and often signed his name in English, but he is usually supposed to have been born in Amsterdam in 1590. He was well known in Holland before his visit to England in 1618, when he entered the

service of James I. He remained in England till 1648, subsequently he settled at the Hague, and died about 1662-4. In Bryan it is stated that a portrait of the Duke of Buckingham exists in this collection by him, doubtless referring to the full length of the Duke when young, but it bears no resemblance in handling to the undoubted works, called respectively, portraits of "Fletcher" and "Ireton," both from the Northwick Collection, the former of which is authenticated by his signature. Jansen had a son of the same name, a portrait painter, who was living at Utrecht in 1670.

JERVAS, CHARLES.

Born in Ireland about 1675; died in London? 2 November, 1739. He was well educated, and, showing a taste for art, was placed under Kneller; he afterwards pursued his studies in Rome; he was then about thirty years of age. On his return to England he married a lady of means, and was appointed Court Painter to George I., and later to George II. He was the friend of Pope and Addison, and considered by many the head of his profession in his time; he was also a wit and a man of letters, and is said to have performed the feat of translating "Don Quixote" without understanding Spanish! In 1738 he revisited Italy. He was a great collector of bric-à-brac, and the sale of his collection occupied thirty-four days, of which twenty-five were devoted to the dispersion of his collection of ancient drawings. He painted Newton and Pope. The "Duchess of Queensberry" is in the National Portrait Gallery. His pictures are much like Kneller's, but indifferently drawn; he was a good colourist, his flesh tints being particularly clear and brilliant.

KAUFFMANN, ANGELICA MARIA CATHERINE, R.A.

Born 30 October, 1740, at Coire, in the Grisons; died in Rome, 5 November, 1807. She was the daughter of a Swiss portrait painter who was in England between 1771 and 1779, and exhibited at the Academy. Angelica early developed a talent for drawing and music, and drew at the Academy when still a child. In 1754 she went with her father to Milan, and after a short stay there travelled to Florence and Rome, where she arrived in 1759. In 1764 she took up her residence in Venice. In the following year she accompanied the wife of the English ambassador to England. An excellent linguist and musician, learned, refined, and amiable; it is natural that she attracted much notice and sympathy. In 1769 she was elected a member of the Royal Academy; in the same year she was the victim of an adventurer, and was betrayed into a clandestine marriage with the valet of Count Horn, who personated his master. She finally, after much trouble, rid herself of the man by giving him a sum of money. She was a constant exhibitor at the Academy from the date of her election, till 1782, and with a slight interruption till 1797. In 1780 she married a Venetian painter, long resident in England named Antonio Zucchi, but retained her maiden name. She travelled with her husband in Italy, stayed some time in Naples,

and finally settled in Rome in 1782, where she passed the last twenty-five years of her life. She is said for many years to have entertained a passion for Sir Joshua Reynolds, who had a great esteem for her.

KNAPTON, GEORGE.

Born in London, 1698; died 1778. He was the son of a bookseller, and studied under Richardson. In 1740 he went to Italy. He obtained the appointment of painter to the Dilettanti Society, and was also Keeper of the King's Pictures. He wrote an account of the discoveries at Herculaneum, and was associated with Arthur Pond, a distinguished connoisseur, in publishing engravings of ancient drawings. He painted the widow and family of Frederick, Prince of Wales, a large canvas now at Hampton Court. His portraits of the members of the Dilettanti Society are amongst the most favourable specimens of his art. He worked also much in pastel.

KNELLER, SIR GODFREY, BART.

Born at Lubeck, 1646; died 7 November, 1723. He was intended for a military career and sent to Leyden to study, but soon quitted it and went to Amsterdam, where he became the pupil of Bol, and it is said had some instruction from the great Dutchman, Rembrandt, himself. In 1672 he proceeded to Italy, and in 1674 came to England. The Duke of Monmouth introduced him to Charles II., and he painted the King's portrait, who was so well pleased with it that he sat to him several times, and sent him to Paris to paint the French King. He held the office of State Painter during five reigns; he was knighted by William III. in 1692, and created a baronet by George I. in 1715. His earlier works are distinguished by their careful drawing and good colour, and well deserve the encomiums lavished on them by his contemporaries; but in his latter days his drawing became feeble, his poses artificial and commonplace, and he no doubt committed much of his work to assistants, hence the decline of his reputation. The series of portraits of the members of the Kit Cat Club and the "Beauties of the Court of William III.," are amongst his best known works, a large number of which have been engraved in mezzotint. He died of a fever, and was buried at Twickenham.

LARGILLIÈRE, NICOLAS DE.

Born in Paris, 1656; died 17 March, 1746. The pupil of Goebow, of Antwerp; elected Academician in 1686 for his portrait of Lebrun painting, now in the Louvre. He became Director, and finally Chancellor in 1743. Several of his pictures are in the Louvre Collection, including his own portrait with that of his wife and daughter, others are at Versailles, including a portrait of himself, and a family piece in which his mother, brothers, and three daughters are introduced; the Museums of Arras, Besançon, Chartres, Dijon, Grenoble, Lille, Nancy, Nantes, and Orléans, are rich in

his works ; and examples are to be found at Berlin, Copenhagen, Florence, and St. Petersburg.

LAURI, FILIPPO.

Born in Rome, 1623 ; died there, 1694. His father, also a painter, was a native of Antwerp, who went when young to Italy to study under Brill, and died in Rome. Filippo had an elder brother, Francesco, a promising artist who died young, under whom he studied ; after this brother's death, Filippo worked with Caroselli. Lauri's "Bacchanals" are considered his best pictures, which are usually small in scale. He worked at times for Claude. Lauri's works have been frequently engraved.

LAWRENCE, SIR THOMAS, KNT., P.R.A.

Born at Bristol, 4 May, 1769 ; died in London, 7 January, 1830. His father was a very unsuccessful man of business ; at the time of his son's birth he kept the White Lion Inn at Bristol ; when young Lawrence was about three years old, he removed to Devizes ; it was there that the painter first attracted attention by his precocious aptitude both for reciting and drawing in his sixth year. After much wandering the family settled for a while in Bath, where the boy supported his parents by his pencil. He received some instruction from William Hoare, R.A., at this time. In 1785 he gained a premium from the Society of Arts. In 1787 he removed to London and entered the Academy as a student ; he exhibited in the same year several portraits : two years later he exhibited a portrait of the Duke of York, and in the following year portraits of other members of the Royal Family. He was elected an A.R.A. in 1791 when only twenty-two, and in 1792 was appointed King's Painter, on the death of Sir Joshua Reynolds. In 1794 he was elected Academician. After the Peace of 1814 he went to Paris for the Prince Regent, to paint the most eminent statesmen attached to the Courts of the Allied Sovereigns, a task for which his talents eminently fitted him ; the pictures are at Windsor. He was knighted in 1815. In 1818 he went to Aix-la-Chapelle, Vienna, and Rome, where he completed his commission. He returned to England in 1820, after visiting the principal cities of Italy. On his arrival in London, President West having died, he was elected without opposition President of the Royal Academy. In 1825 he revisited Paris at the invitation of Charles X., and received the Cross of the Legion of Honour. He died very suddenly at his house in Russell Square, while still in the prime of life, and was buried at St. Paul's with much ceremony. He left the most valuable collection of ancient drawings ever formed by a private collector ; they were dispersed owing to the parsimony of the Government, but many of the most important were purchased for the Oxford University. Like so many fashionable portrait painters, the reputation of Lawrence has been much dimmed by time, and he has been as much decried as he was formerly extravagantly praised. It is only necessary to see such portraits as

that of Sir Hans Sloane, in the British Museum, and of Mrs. Angerstein, an old lady in black, on panel, still in the possession of the family, to appreciate his powers, and see on what a solid foundation his reputation rested: fashion is again veering round to a recognition of the merits of even his most mannered productions. Amongst his most celebrated pictures are the portraits of Master Lambton and the portraits of two children called "Nature," well known by the engravings.

LEBRUN, CHARLES.

Born in Paris, 24 February, 1619; died, 12 February, 1690. The son of a sculptor, he received his first lessons in drawing from his father, and studied after under Le Bourignon. When only thirteen years of age he executed a drawing on vellum of Louis XIII. in battle, which he showed to Chancellor Séguier, who took him under his care and lodged him in his house; two years later he painted an allegorical picture complimentary to Cardinal Richelieu, who commissioned him to paint three pictures, "The Rape of Proserpine," "The Discovery of Diomedes," and "The Death of Hercules." He presented a picture to the Confraternity of St. Luke, of the Martyrdom of St. John, which was placed on the altar of their Church of St. Sepulchre. Séguier was so pleased at the progress of his protégé that he gave him a pension of 200 crowns to enable him to continue his studies in Rome, where he placed him under the care of Poussin in 1642. Four years later he returned to Paris with a well merited reputation. "The Martyrdom of St. Andrew" (1647), and "The Martyrdom of St. Stephen" (1651), were painted for the Goldsmith's Company; the last-mentioned is now in the Louvre; Fouquet gave him a pension of 1,200 livres, and commissioned him to decorate the Château Vaux. His fortune was finally assured by his presentation to the king by Cardinal Richelieu, after painting a picture for the oratory of the queen-mother of "Christ with Angels," now in the Louvre; he was appointed by Colbert Director of the Gobelins. The king commissioned him to paint the "History of Alexander," exhibited 1643. After the fire at the Louvre in 1661, he restored the palace, and built the Salon d'Apollon. In 1667 he accompanied the king on his Flemish campaign; on his return from Lille he was occupied with colossal decorative works at St. Germain, Sceaux, the façades and pavilions of Marly, and finally, the great gallery at Versailles, which occupied him for four years. The death of Colbert in September, 1683, finally terminated the favour in which the painter was held; Louvois protected Mignard, and so embittered the close of Lebrun's career by intrigue that he ceased to show himself at Court, and retired to the Gobelins, where he finally terminated his active life in 1690. Few painters have had so many of their works engraved, and he etched a few plates himself; Edelinck, Audran, Tardieu, Leclerc, Simonneau, Poilly, Masson, Nanteuil, and others, left no less than 790 pieces after him. He was the prince of French academical painters, and earned for himself the title of the French Raphael: his

countrymen were not ashamed to offer a canvas of his to the Venetians in exchange for Veronese's masterpiece, "The Marriage of Cana," which was retained after the Peace of 1814. Lebrun's picture, now hardly noticed, still hangs in the Venice Academy. He left several treatises on Art, and is well represented in the Louvre.

LELY, SIR PETER.

Born at Soest in Westphalia, 1617; died in London, 1680. His father was an infantry captain who changed his name from Van der Vaas to Lely. Sir Peter studied at Haarlem under Peter de Grebber. At the age of twenty-four he came to London, intending to practise as a historical painter, but the death of Vandyck gave him abundant employment as a portrait painter. There is an excellent picture of Charles I. and the Duke of York by him, much more truthful to nature than his later pictures; he painted Cromwell also, as is well known, but his fame is chiefly associated with the Court of Charles II. The King made him a baronet in 1679-80; for over thirty years he was without a rival in popularity, and acquired a considerable fortune. He married an English lady, whose name is not known. Pepys describes him as "a mighty proud man and full of state." For some years he lived in Drury Lane, and from 1662 till his death in 1680, in the Piazza, Covent Garden. He died of apoplexy, and was buried at the Church of St. Paul. His monument with the bust by Gibbons was destroyed by the fire of 1795. He was a great collector of works of art; his collection was sold for the large sum of £26,000, and took forty days to disperse. His initials, P. L., are stamped on a vast number of ancient drawings. A Dutch nephew was the heir. A few of his historical pictures are still to be found; at Windsor are two, a "Sleeping Venus," and a "Magdalen." "Susanna and the Elders" is at Burghley, and a "Judgment of Paris," engraved by Lens. John Greenhill, whose portrait, drawn by Lely, is in the British Museum, is said to have been the best of Lely's pupils, and a close imitator of his manner; he died at the early age of twenty-seven, in 1676. Greenhill's own portrait is at Dulwich, and a portrait of Bishop Ward is at Salisbury, in the Town Hall. Lely pensioned his widow, who died insane shortly after.

LIOTARD, JEAN ETIENNE.

Born at Geneva, December 22, 1702; died there, June 12, 1789. In 1725 he went to Paris, where he studied under Massé and Lemoyne. In 1738 he visited Italy and took the portrait of the Pope. After leaving Rome he went to Constantinople and adopted the Turkish costume; he remained there four years, journeying thence to Moldavia and Vienna. Paris and London were visited in turn. In 1756 he went to Holland, where he married and has descendants still living. In 1772 he returned to London and sold by auction his collection of pictures. He exhibited at the Academy in 1773-4. In 1776 he returned to his native country, where he died. His portrait

in Turkish costume, by himself, is in the Uffizi at Florence, and his granddaughter bequeathed to the Amsterdam Museum a collection of his pastel portraits, amongst which is a replica of the portrait in this collection.

MAAS, DIRCK.

Born at Haarlem, 1656; died 1717. He studied under Mommers, Boghen, and Hugtenburg. He excelled in painting horses and battle-pieces, but was also fond of park views with fountains, etc. He was in England for some time; it is probable that the picture in this collection was painted in this country. Jan Maas or Maes, the Younger, the son of Pieter, born at Haarlem 1655, is supposed to have been the pupil of Dirck Maas; he painted similar subjects, and died in 1690.

MARTIN, DAVID.

Born at Anstruther, Fife, 1736; died at Edinburgh, 1798. He was the pupil of Allan Ramsay, and accompanied him to Rome. On his return to England he frequented the St. Martin's Lane Academy and joined the Incorporated Society. About 1775 he was in Edinburgh practising as a portrait painter; he held the office of principal painter to the Prince of Wales in Scotland. In 1779 he was living in Dean Street, Soho; on the death of his wife he retired to Edinburgh, where he died. He engraved in mezzotint his own portraits of Lord Mansfield, and Roubilliac the sculptor.

MERCIER, J. D.

Painting in 1849. This artist is not mentioned by Auvray or Redgrave. It is probable that he came of a French family long resident abroad. A Philip Mercier, of whom the French dictionaries take no notice, although he was an artist of some reputation and certainly of French extraction, was born at Berlin in 1689; he was much in England, and probably died here in 1760. He had a daughter who painted, and died in England in 1762; it is possible that J. D. Mercier may have been related to them.

MIEREVELT, MICHEL JANSZ.

Born at Delft, 1567; died there, 1641. When a lad, according to some authorities, he was placed with Jerome Wierix to learn engraving. He studied painting under Willem Willemsz and d'Augustyn, and later with Anthony van Montfoort. He settled at Delft, but resided for a short time at the Hague. He painted some altar-pieces for Delft churches, but his vocation for portraits became evident after he had painted some of the Princes of Nassau, and he finally devoted himself

exclusively to that branch of art. He is said to have declined an invitation from Charles I., but it is probable that at some time he was in England, where his works are sufficiently numerous. Amsterdam and the Hague Galleries are rich in his works. He had a son Pieter, born 1595, who distinguished himself as a portrait painter; he died at Delft in 1632; another son, Jan, also a painter, died insane in 1633.

MIGNARD, PIERRE, CALLED "LE ROMAIN."

Born at Troyes, 7 November, 1612; died in Paris, 30 May, 1695. He studied under Boucher, or Bouchier, a painter of Bourges, and later under Vouet at Paris; he was ennobled in 1687, and became King's Painter in 1690. He was nominated Academician by order of the King, passing the degrees of Associate, Academician, Rector, Chancellor, and Director at a single sitting of the Council, on the death of Lebrun. Mignard's father wished him to study medicine, but finally allowed him to take to painting in emulation of his elder brother Nicolas. Mignard remained a year with Bouchier at Bourges, and proceeded thence to Fontainebleau, where he studied for two years; on his return to Troyes he received a commission to paint the Chapel of the Maréchal de Vitry, who recommended him to Vouet. Towards the end of 1635 he left for Rome, where he met Du Fresnoy, his ancient comrade in the School of Vouet, and in his company he commenced to study the antique and the Italian School of Painting; the success of a couple of portrait pictures obtained him a sitting from the Pope, Urban VIII. In 1664 the Cardinal of Lyons, elder brother of Richelieu, arrived in Rome, accompanied by Mignard's brother Nicolas, and commissioned Pierre to copy the Frescoes of the Farnese by Carracci, which he finished in eight months. He painted the portrait of Innocent X., and in 1653 rejoined his friend Du Fresnoy in Venice; on his return to Rome he painted Pope Alexander VII., and a number of Madonnas, which were nicknamed after him "Mignardes." After twenty-two years' residence in Italy he was recalled by the French King and arrived ill at Marseilles in the autumn of 1657; he was obliged to stay for some months at Avignon with his brother to regain his health; on his arrival at Fontainebleau he painted a portrait of the King for Mazarin, said to have been executed in three hours, which was sent to the Infanta of Spain, who afterwards married Louis XIV. In Paris he lodged with Du Fresnoy and painted the Duc d'Epéron, and became one of the most fashionable portrait painters of the day. The Queen Mother commissioned him to paint the cupola of the Val de Grâce with the "Paradise," a composition of over 200 figures the size of life; he undertook subsequently extensive decorations at Versailles, part of which were demolished in 1728. He was eighty-one years of age when he made the design for the dome of the Invalides, which his death prevented him from carrying out. He married in Rome the daughter of an architect, by whom he had four children; his daughter Margaret, born 1652, had a great reputation for her beauty and wit; she married Jules de Pas, Comte de Feuquières.

Mignard's youngest son, Rodolphe, became a painter, and several pictures by him are in the Louvre; he was still living in 1743. Mignard's works are distributed through the galleries of Europe, and a great number of his pictures have been engraved; he etched a few plates himself.

MYTENS, DANIEL, THE ELDER.

Born at the Hague in the latter part of the sixteenth century; the date of his death is unknown; he was painting in 1656. He came to England during the reign of James I. Charles I. appointed him King's Painter in 1625; he was in high favour, and much esteemed at court till the arrival of Vandyck. Mytens was with difficulty induced to stay after the appointment of Vandyck as principal painter; the actual date of his departure is unknown; 1630 is the date usually given, but there is reason to believe that it was later. In 1656 he was painting the ceiling of the Town Hall at the Hague, after which date notices fail. There are several fine pictures by him in the Royal Collection, also at Selby, the seat of Lord Galway.

MYTENS, JOHANNES.

Painted between 1630 and 1670; he was the nephew of Daniel Mytens the Elder, and one of the founders of the Pictura Society in 1656. Several portraits signed by him are at Amsterdam, but his authentic pictures are rare, and the two in this collection are therefore of interest. He has been sometimes confused with Isaac Mytens, his brother, also one of the founders of the Pictura Society, to which he belonged as late as 1665.

NATTIER, JEAN MARC.

Born in Paris, 17 March, 1685; died there, 7 November, 1766. He was the younger son of Marc Nattier and of Marie Courtois the miniaturist, and studied under his father, who was an excellent portrait painter. He was elected an academician in 1718 for his picture of "Perseus petrifying Phineas with the head of the Medusa." At the age of fifteen he obtained the first prize at the Academy, and his godfather, Jouvenet, wished to send him to Rome, but he refused. On the death of Louis XIV. he accompanied M. le Fort to Amsterdam, where he met Peter the Great, and painted his portrait and that of the Empress Catherine, and various personages of the Court, and a picture of the Battle of Pultowa. Peter wished to take him to Russia, but he preferred to remain in France. After 1720, having lost money, he devoted himself exclusively to portrait painting, and we owe to him a considerable number of portraits of the most eminent personages of the court of Louis XV. He is well represented in the Louvre; his picture of "Camargo," the celebrated dancer, is at Nantes. Nattier

had a son who was a promising painter, but he was accidentally drowned in the Tiber shortly after his arrival in Rome, where he had been sent to pursue his studies. One of Nattier's daughters married Tocqué, and another Challe, also a painter.

NETSCHER, CASPAR.

Born at Heidelberg, 1639; died at the Hague, 1684. He was the son of a sculptor; his father died when he was only two years of age, and his mother made her way to Holland, where she arrived with her child in a nearly destitute condition. A physician named Tullekens adopted the young Netscher, and educated him with a view to his following his own profession, but he finally placed him with Koster, and later with Terburg, under whom he made rapid progress. Determining to pursue his studies in Italy, he embarked at Amsterdam for Bordeaux; there he painted some portraits, and was detained by an attachment he formed for Marie Godin, whom he married, and returned to Holland, 1660. He achieved a great success as a painter of small portraits, but painted a few life size, the picture in this collection being an example. His son Constantine, born 1668, excelled in the same branch of art; he studied under his father. After his father's death, he continued to copy and imitate his pictures. The Earl of Portland, whose portrait he had painted, endeavoured to persuade him to visit England, but he declined from ill-health. He died at the Hague in 1722.

NORTHCOTE, JAMES, R.A.

Born at Plymouth, 22 October, 1746; died in London, 13 July, 1831. He spent several years as his father's apprentice, at watch-making, his leaning to art being in no way encouraged by his prudent parent. As soon as he was free, he devoted himself to portrait painting, and in 1771 set out for London with an introduction to Sir Joshua Reynolds, whose pupil he became; he remained in Reynolds' studio for about five years, and then returned to his native place, where he practised as a portrait painter till 1777, after which he started for Italy. He was away over three years, and returned by way of Flanders. About this time the Boydell Shakespeare was projected, which gave him an opportunity to paint some historical subjects; in 1786 he exhibited his picture of the "Murder of the Princes in the Tower," followed later by the "Death of Wat Tyler," now in the Guildhall Gallery. He possessed considerable literary gifts, his "Fables" are well known; he also contributed to the "Artist," a periodical established in 1807. In 1813 he published his "Life of Reynolds," and in 1830 a "Life of Titian," the standard book in English on the great Venetian painter for nearly half a century. Northcote's portraits are very unequal, a fairly good one of himself when young is in the Gallery at Florence. He remained a bachelor, and died at his house in Argyll Street, where he had lived with his sister for nearly fifty years.

ORIZONTE, JAN FRANS VAN BLOEMEN, OR BLOMMEN.

Born at Antwerp, 1662; died in Rome about 1740. He went early to Italy, where he studied the works of Poussin and Claude; his nickname was given to him on account of the delicacy of his distances. His principal pictures are still to be seen in the Roman palaces, but the Louvre also possesses good examples. Jan Frans was the second of three brothers, all painters; his elder brother, Pieter, born 1657, also studied in Rome, he painted horses and battle-pieces. He returned to Antwerp, and died there, 1717. A younger brother, Norbert, born 1670, excelled in portraits and conversation pieces; he died in Amsterdam, 1746.

POZZI, IL PADRE.

There were numerous painters of this name in the sixteenth and seventeenth centuries, but this obscure artist, possibly an amateur, appears to be unknown.

RAMSAY, ALLAN.

Born at Edinburgh, 1713; died at Dover, 10 August, 1784. He was the son of the poet, and came to London when about twenty years of age, and entered the St. Martin's Lane Academy; after this he returned to Edinburgh, and started for Italy in May, 1736. On his return to England, he resided chiefly in London, where he made a great reputation. Lord Bute introduced him to George III., then Prince of Wales, who in 1767 appointed him his principal painter. He paid a second visit to Italy, and shortly after his return the Royal Academy was founded, but for some reason he did not join it. In 1775 he revisited Rome for the benefit of his health, and again in 1784. He died a few days after his landing at Dover on his return from this last journey. He was a man of considerable taste and learning, a good linguist, and much esteemed by both Reynolds and Johnson.

RAOUX, JEAN.

Born at Montpellier, 12 June, 1677; died in Paris, 10 February, 1734. The pupil of Ranc and Bon Boulogne. In 1704 he gained the Grand Prix for his picture of David and Goliath, in 1717 he was elected academician for his picture of Pygmalion. He went to Rome for three years, and returning, stayed for two more years in Venice under the protection of Justiniano Zolini, where he painted the portico of his patron's palace. On his return to France, the Prior of Vendôme, who had known him in Rome, commissioned him to paint four easel pictures of the Ages of Man, and, satisfied with the result, gave him a pension of 1000 livres and an apartment. He decorated a number of rooms in the palace of the Prior at the Temple, where he lived till within four years of his death. He refused the appointment of Court Painter to the King of Spain, and recommended Ranc instead. In 1720 he visited England, where he stayed

eight months, and painted a number of portraits; he never exhibited; his pictures are to be found at Bordeaux, Douai, Montpellier, Orléans, and Nantes, also in the Louvre, Florence, and Berlin.

RAPHAEL SANZIO, OR SANTI.

Born at Urbino, 1483; died in Rome, Good Friday, 1520. He was the son of Giovanni Santi, one of the best painters of Urbino and a man of some education. Giovanni Santi died in 1494, when Raphael was too young to have been much influenced by his direct teaching, and Raphael's earliest known pictures, such as the Dudley "Crucifixion," are close imitations of Perugino, whose studio he is said to have entered shortly after his father's death, and nothing tenable has been advanced in support of Morelli's assertion, that he was previously the pupil of Timoteo della Vite, who was himself, later, a humble and feeble imitator of his gifted fellow-townsmen. Raphael was probably at Siena with Pinturicchio in 1504, but how far he co-operated in the frescoes of the Piccolomini Library is doubtful. The famous "Sposalizio" of the Brera was painted in 1504; it is a direct imitation of Perugino's picture at Caen, but possesses a charm of its own; the figures are extremely graceful. The "Knight's Dream" in the National Gallery, the "Three Graces" belonging to the Duke d'Aumale, the "Two St. George's," and other early pictures, to suit Morelli's theory, have been advanced some years in date; they show a mastery of handling which the painter could not have possessed till about 1504-5, and were painted not long before or after the Brera picture; they show a great advance on the Dudley "Crucifixion." The Ansidei Madonna, 1505-6, betrays some weakness, and that its author was then still unable to grapple successfully with a large picture. In 1507 the "Entombment" of the Borghese shows distinct signs of his growing emancipation from Perugino's types, and his wider studies; the composition is influenced by Mantegna's engraving of the same subject, but sufficiently altered to have some claim to originality; there is a noticeable change in the colouring, which henceforward was much greyer. The date and circumstances of Raphael's call to Rome are obscure; a letter to Francia, quoted by Malvasia, dated November, 1507, on which the old tradition was based, is now disputed; or if the letter is genuine, the date; 1509 is now believed to be the earliest date possible for Raphael to have commenced his work in the Vatican. The first of the "Stanze" was finished in 1511; the series of frescoes were continued till his death, at which time he was also Architect of St. Peter's. In his latter years, the number of his commissions was such, that no personal activity could do justice to, and he was obliged to entrust the cartoons, and, in unimportant commissions, possibly even the designs, to his pupils. Amongst the last pictures of importance, to which he gave his personal attention, was the "Madonna of Francis I.," now in the Louvre, of which the picture in this collection is an old copy.

"The Transfiguration," painted for Cardinal Giuliano de Medici, was intended

as a gift to the City of Narbonne, of which Francis I. had made him bishop, but was retained by the Pope after the painter's untimely death. Of the numerous portraits by Raphael, the finest in every respect is that of "Pope Leo X." with his nephews in the Pitti Palace. The much over-praised copy at Naples is very inferior, and wholly unworthy of Andrea del Sarto, to whom it is attributed.

RENI, GUIDO.

Born at Calvenzano, near Bologna, 1575; died at Bologna, 1642. He studied first under Denis Calvert the Fleming, and after, in the School of the Carracci. "The Massacre of the Innocents," and the "Pietà" in the Bologna Gallery, are amongst his earlier works painted under the influence of Caravaggio. He went to Rome in 1596. "The Aurora" of the Rospigliosi Palace is the most celebrated of his productions, and typical of his later manner, in which his colour is pale and silvery, and the heads studied from the antique. He visited Naples, where he left an unfinished "Nativity" in the Church of S. Martino, abandoned on account of the dangerous enmity of the Neapolitan artists, who had no scruple in employing poison against any rival intruders of merit. Guido has left some excellent etchings, and formed a number of scholars, the best of whom were perhaps Cagnacci and Simone da Pesaro. Elisabetta Sirani was a close imitator, whose productions resemble the weakest of the master, and are often mistaken for his.

REYNOLDS, SIR JOSHUA, P.R.A.

Born at Plympton, Devonshire, 16 July, 1723; died in Lincoln's Inn Fields, 23 February, 1792. His father was a clergyman and master of the Grammar School; he intended his son for the medical profession, but in 1741 he sent him to London, where he entered the studio of Hudson, and remained with him four years. After leaving his master, Reynolds returned to his native place and painted portraits for some time. Lord Keppel was one of his early patrons; in 1749 he took him with his ship to the Mediterranean, and landed him at Leghorn, whence Reynolds proceeded to Rome, where he spent two years. Little or nothing is known of his life abroad during these years of study; he is supposed to have painted many portraits for a livelihood, and a few copies. It is certain that he was an indefatigable student. He returned to London in 1752, and in 1755 joined the St. Martin's Lane Academy. In 1761 he was able to purchase a house in Leicester Square and build a gallery; the house still stands, and is now occupied by Messrs. Puttick and Simpson, Auctioneers. He contributed to the exhibitions of the Incorporate Society of Artists from 1762 to 1768. On the foundation of the Royal Academy he was unanimously elected first President and knighted. In 1782 he experienced a slight shock of paralysis from which he recovered; he continued to ply his brush with undiminished activity and power till 1789, when a more severe attack warned him of his approaching end; after

a partial recovery he devoted the next two years to completing his numerous unfinished canvases. He exhibited for the last time in 1790. His sight was affected by the last seizure, and he finally lost the sight of his left eye; dreading the loss of the right, he sorrowfully abandoned his easel. He passed the remainder of his life in tolerable ease, till within about three months of his death. Towards the close of 1791 he suffered much and died the following February. After lying in state at the Academy he was buried at St. Paul's. His sister Frances, herself a miniature painter, for many years his housekeeper, survived him, and his niece, Miss Palmer, subsequently Marchioness of Thomond, inherited, on the death of Miss Reynolds, the bulk of his property. His biographers were Northcote, Malone, Cotton, Leslie, and Taylor.

REMBRANDT, HARMENSZ VAN RYN.

Born at Leyden, July 15, 1606; died at Amsterdam, October, 1669. Although Rembrandt's fame as a painter and etcher dates from his own time, little was known until recently of his life, and notwithstanding the number and diligence of his biographers, some important points are still obscure. He was the son of a miller and the fifth of six children; his parents were prosperous enough to give him the rudiments of a good education, which might have gone further but for his strong bias for art; for some years he studied under Swanenburch, and in 1622 entered the studio of Peter Lastman at Amsterdam, although he stayed with him but a few months. In 1623 he returned to Leyden, and nothing is known of his movements for the next seven years. In 1627 he painted the "St. Paul" of the Stuttgart Gallery, his first authentic dated picture. He must have been a distinguished master before 1630, although little has been identified of earlier date with certainty. In 1628 G. Dou became his pupil. In 1632 he painted the famous "Anatomy Lesson," and in 1633 the fine picture of the "Shipbuilder and his Wife," belonging to the Queen. In 1634 he married Saskia van Ulenburgh, the painter being then 27, and his wife 22. The magnificent portrait of himself in the National Gallery is dated 1640. In 1641 he painted Lord Ashburnham's double portrait of "Anslo and his Wife," in 1642 the "Night Watch," and in 1645 "The Burgomaster Pancras and his Wife;" by this time he shows a decided change in his style, a tendency to freer handling, and greater solidity of execution. In two of his last portraits of himself, in the National Gallery and the Pitti Palace, the brush ploughs through the thick colour, and nothing can exceed the vigour and mastery of the painting. His wife Saskia died in 1642, leaving only one child, Titus, out of four children that she had borne to him. In 1656 Rembrandt became insolvent; various conjectures have been made to account for this, but nothing positive is yet known. He was a collector of works of art, and some have supposed that he was extravagant, but this is not likely to have been the only reason. His life is obscure from this point, and

it seems certain that it ended in poverty, notwithstanding he had a few powerful friends. There are rumours of a second marriage, before that of 1665, when he certainly married Catherine van Wyck. His son Titus died a few months before his father. Rembrandt left two children of whom nothing further is known.

RICCI, MARCO.

Born at Belluno, 1680. He was the pupil of his uncle Sebastian, who followed him to England, where for some time he shared his popularity. His landscapes with ruined edifices drawn from his Roman studies, are composed with great facility and solidly painted, the figures in many cases being painted by his uncle. He etched a number of plates from his own designs; a collection of 23 of these were published at Venice in 1730.

RICCI, SEBASTIANO.

Born at Belluno, North Italy, 1662; died there, 1734. He studied under Cervelli at Venice, and after at Bologna, and Rome. On leaving Rome he visited Florence, Modena, and Parma. He was invited to Vienna, and worked at Schoenbrunn. On returning to Venice, his nephew Marco the landscape painter, at that time in London, advised him to come to England, which he did, and was soon well employed. He decorated the chapel at Bulstrode for the Duke of Portland, and painted the "Last Supper" altar-piece, introducing his own portrait. The Hall of Burlington House, demolished for the present Royal Academy building, was also painted by him, and the altar-piece at Chelsea Hospital. Two large canvases are at Hampton Court, which give an excellent idea of his style. His small pictures are often attributed to Tiepolo, and he is said to have intentionally imitated, and even sold pictures under the name of Veronese, but this is more than doubtful. He resided in England for several years; he left, it is said, disappointed at not obtaining the commission to decorate the cupola of St. Paul's in preference to Sir James Thornhill.

RICHARDSON, JONATHAN, THE ELDER.

Born in 1665; died in London, 28 May, 1745. His father died when he was only five years of age. He was articted to his stepfather, a scrivener, much against his will; by his death, six years later, he was enabled to apply himself to art, and studied for four years under Riley, whose niece he afterwards married. He has left a large number of portraits of his contemporaries, both in oil and in pencil on vellum. He was also a writer on Art, his essay on the "Whole Art of Criticism in relation to Painting," was published in 1719, followed by "An Argument in behalf of the Science of a Connoisseur," and other works, including "Notes on Paradise Lost, with a Life of Milton." An allusion to the benefit he derived from the classical knowledge

of his son, in the *Life of Milton*, produced a caricature by Hogarth of Richardson looking at the classics through his son's body with a telescope, which gave him great annoyance. He died at his house in Queen Square, Bloomsbury. He was a collector of ancient drawings, many of which came later into the possession of Hudson, the master of Reynolds, who married one of Richardson's daughters.

RICHARDSON, JONATHAN, THE YOUNGER.

Born about 1692; died in London, 6 June, 1771. He lived with his father and assisted him in most of his undertakings. His pictures are rare. Redgrave classes him as an amateur, rather than a painter by profession. Like his father he was a great collector of drawings, which he marked with a palette and his initials, to distinguish them from his father's, which are simply stamped J.R.

RIGAUD, HYACINTHE.

Born at Perpignan, 20 July, 1659; died in Paris, 29 December, 1743. He was the pupil of Pazet, Verdier, and Ranc the elder. He was elected Academician in 1700 for his two portraits of the sculptor Desjardins, one of which is now in the Louvre; he was ennobled by his native city in 1723, and created a Cavalier of the Order of St. Michael in 1727. After the death of his father he was sent to Montpellier to study under Pazet; he afterwards spent four years in Lyons, and went to Paris in 1681. He gained the Prix de Rome in 1682, but on the advice of Lebrun devoted himself to portrait painting instead of proceeding to Italy: his success was so great that, with all his activity and the high prices he obtained, he was unable to satisfy the numerous demands upon his time. Over 200 of his portraits have been engraved. He had a brother, Gaspard, born in 1660, who was likewise a portrait painter; two pictures by him are in the Brignole Palace, Genoa. He died in 1705.

RILEY, JOHN.

Born in London, 1646; died 1691-92. He was the son of the Keeper of the Tower Records, and studied under Soest and Fuller. On the death of Lely he came into public notice. He is said to have painted a portrait of Charles II. which was too like the royal sitter: Charles made a humorous remark about it, but he does not appear to have thrived after at his Court. Later, however, he was appointed principal painter to James II. and his Queen, and subsequently to William and Mary. He died at the early age of forty-five, and was buried at St. Botolph's. His niece, who married Richardson, the painter, inherited many of his pictures and effects.

ROMNEY, GEORGE.

Born 26 December, 1734, at Dalton-le-Furness, Lancashire; died 1802, at Kendal. According to Hayley he was apprenticed at an early age to a cabinet-maker, but this is disputed by his son. He became a skilful carpenter and wood-carver, and is said to have made himself a violin which he learned to play. He learned the rudiments of art from a travelling portrait painter named Steele, whom he was apprenticed to and worked with for about two years. About this time he contracted a fever, and on his recovery married the young girl who had helped to nurse him. He left his wife after a very short time to pursue his fortune as an artist; after much wandering, during which he earned a livelihood by painting heads for small prices, he returned home with a small sum of money, which he divided with his wife, and started for London in 1762. He presently gained a premium from the Society of Arts for a picture of the "Death of Wolfe." In 1764 he visited France, and, on his return, still devoting himself to historic painting, gained a premium for his "Death of King Edward." In 1766 he became a member of the Incorporated Society. He was rapidly rising in public esteem as a portrait painter when he determined to visit Italy; he started in the company of Ozias Humphrey in the spring of 1773. He spent a little over two years abroad, principally studying in Rome and Venice, and returned to London in July, 1775. On his return he made the acquaintance of the poet Hayley, ever after one of his warmest admirers, and subsequently his biographer: he was also very intimate with, and much beloved by Flaxman. Romney painted a large number of classic figures from Lady Hamilton, who was his favourite model; his ambition led him constantly to attempt heroic subjects, but he completed very few of them. A number of small cartoons are preserved in the Royal Liverpool Institution, unfortunately damaged by retouching; and a large number of rough sketches are in the Fitzwilliam Museum, Cambridge. In 1798 he retired to Hampstead, feeling the need of rest: his health, shortly after, gave way, he then sold his house and returned to his family, who had continued to reside in the north of England, where he died in 1802. He was jealous of Reynolds, whose rival he was considered to be for many years. Hayley published his life, for which Flaxman wrote a short essay, in 1809, and a memoir by his son, the Rev. John Romney, appeared in 1830.

ROSA DA TIVOLI, PHILIPP PETER ROOS.

Born at Frankfort, 1657; died in Rome, 1705. He was the elder son of Johann Heinrich Roos, the well-known cattle painter, and brother of Johann Melchior, who was born 1659. The Landgrave of Hesse, who was his father's patron, took him under his protection, and sent him to Italy. He studied with great assiduity for awhile, and established himself at Tivoli, hence the name by which he is generally known, coupled with the Italian corruption of his surname. In the latter part of his

life he is said to have given himself up to dissipation. His pictures are deprived of value owing to the shadows having blackened; their poor appearance at the present day is also largely due to the bad preparation of the canvases. He had two sons, Gaetano, who settled in Vienna, and Jacob, born 1680, who practised at Naples, and was called Rosa da Napoli; both studied under their father, and painted similar subjects, and their productions are, no doubt, often confounded with his. Johann Melchior, the younger brother of Philipp, who at first painted portraits and history, also took to cattle painting; finally Gaetano had a son Joseph, born at Vienna in 1728, also a landscape and cattle painter. There are etchings by the elder J. H. Roos, J. M. Roos, his younger son, and by Joseph. It is singular that in such a long succession of painters in one family, not one should have advanced beyond mediocrity.

RUBENS, SIR PETER PAUL.

Born 29 June, 1577, at Siegen, Westphalia; died at his château near Mechlin, 30 May, 1640. His father was an alderman of Antwerp. Peter Paul was educated at the Jesuit's College, and on leaving entered the household of the Countess Lalaing as page. At the age of thirteen he commenced his studies under a landscape painter, Verhaegt, removing thence to the studio of Adam van Noort, where he met Jordaens. He studied also under Otto Venius, who had been much in Italy. In 1600 Rubens started for Italy, where he obtained the favour of the Duke of Mantua, who in 1603 sent him on a mission to Spain. In 1605 he was in Rome, and remained there, with the exception of a visit to Mantua, till 1608, when he returned to Antwerp, hearing of the serious illness of his mother, who died before he reached home. He settled at Antwerp in 1609, married Elizabeth Brandt, and was subsequently nominated Court Painter. In 1610 he built himself a house. When on a visit to Paris, to paint the famous series of pictures for the Luxembourg commemorating the marriage of Marie de Medici, 1621-27, he made the acquaintance of the Duke of Buckingham who, with his usual magnificence, purchased the painter's fine collection of works of art for 100,000 florins. In 1626 he lost his wife, and shortly afterwards undertook a diplomatic mission, partly for distraction. In 1628, by invitation of the King of Spain, he went to Madrid. His diplomatic abilities were recognized by Olivarez, who decided to despatch him to London; he was nominated Secretary to the Privy Council of the Netherlands, and arrived in London, June, 1629, where he was well received by Charles I.; he remained till the spring of the following year, when he returned to his own country. In 1630 he married Helena Forman. In 1633 he was again employed as a diplomatist. After the death of the Infanta Clara Eugenia Isabella he withdrew from politics, and retired to the Château of Stein, which he had purchased. Towards the end of his life he suffered much from gout. He was buried in his wife's family vault, but two years later his remains were removed to the chapel attached to the Church of St. Jacques, Antwerp, which had been built

to receive them. His pictures are so numerous and well known that it is difficult to select any one for special notice; he excelled in every branch of art, history, portrait, and landscape. The "Allegory of Peace" in the National Gallery is the picture he presented to Charles I. After the sale of the Royal Collection it went to Italy, where it was lost sight of for many years: James Irvine saw it in a private collection at Genoa, and advised Buchanan to purchase it. On removing a canvas which had been used to line it, the King's mark was discovered at the back. The "Rape of the Sabines," and the "Judgment of Paris" are also masterpieces, equalled, but not to be surpassed, by any in foreign collections. The landscape, "Morning," is also of his best, but it is to be regretted that we have no portraits by him.

RUYSDAEL, JACOB.

Born at Haarlem about 1630; died there, 1682. His father was a frame maker and a pupil of Everdingen. It is not known who Jacob studied under, but he entered the Haarlem Guild in 1648. In 1659 he went to Amsterdam; for some time he studied surgery, and Berchem, with whom he was intimate, is said to have advised him to devote himself entirely to painting, for which he had shown great capacity from his earliest years; he did so with great success. Many conjectures have been made as to where he imbibed the love for waterfalls and wild mountain scenery with pines he was so fond of depicting; but nothing is known, whether Norway, or North Germany was his painting ground: more probably the latter, if, indeed, much was not taken from Everdingen; although by most it would be considered heresy to suppose that he ever painted otherwise than direct from nature! Of late years a tendency is observable to value most the quiet landscapes and sea-pieces more than the dark waterfalls by which he is best known. He is well represented in the National Gallery, in the Louvre, at Amsterdam, and at Dresden.

SASSOFERRATO, GIOVANNI BATTISTA SALVI.

Born near Urbino, 1605; died in Rome, 1685. When young he went to Rome, visiting subsequently Naples. He is supposed to have studied with Domenichino, but Raphael and others strongly influenced him. Subject pictures by him are rare, but a few exist, and he made a few copies. A "Crucifixion" is said to be in a Kentish church. His pictures are mostly half-lengths of the Virgin and Child.

SAVERY, ROELANDT.

Born at Courtrai, 1576; died at Utrecht, 1639. His father and brother, both named Jakob, were distinguished animal and landscape painters. Roelandt studied for a while with his elder brother; he was also influenced by the works of Brill, and Brueghel, his contemporaries. Savery was employed in France by Henry IV., and after his return to the Low Countries was invited to Prague by Rudolph II., in

whose service he passed the greater part of his life, travelling much in the Tyrol for inspiration ; on the death of his patron, he settled in Utrecht, where he died. The subject of "Orpheus" was a favourite one with him, owing to the advantage it gave him of introducing a variety of animals without incongruity ; an example is in the National Gallery, and another is at Amsterdam.

SCALCHI, J.

This painter, probably of Dutch origin, judging from his style, belonged to the close of the last century. An Italian influence is traceable in his work, but it may be derived indirectly from a Dutch master.

SCHALKEN, GODFRIED.

Born at Made, 1643 ; died at the Hague, 1706. He studied first under Hoogstraten, afterwards entered the studio of Gerard Dou, and for a short time he was under the influence of Rembrandt. Schalken is best known by, and celebrated for his candle-light scenes, but he was also very successful as a portrait painter. He visited England, but is said to have met with little encouragement, partly on account of his boorish manners. He had a sister Maria who was his pupil and imitator.

SCOTT, SAMUEL.

Born in London about 1710 ; died at Bath, 12 Oct., 1772. He gained a great reputation for his river scenes and topographical views. He exhibited at the Spring Gardens Rooms in 1761, and in 1771 at the Academy a view of the Tower. He was one of the early water-colour draughtsmen, but is best known by his oil pictures, which are mostly of small dimensions ; they have been extensively copied and imitated. He was an intimate friend of Hogarth, and made one of the famous water party to Gravesend in 1732. He settled in Bath in the latter part of his life and died there.

SHEE, SIR MARTIN ARCHER, P.R.A.

Born at Dublin, 20 December, 1769 ; died at Brighton, 19 August, 1850. Shortly after commencing his studies at the Dublin School of Art, his father died, and he was taken charge of by an aunt, but owing to family differences, left her house and took to portrait-painting for a livelihood. After obtaining a medal in Dublin, he came to London in June, 1788, with an introduction to Reynolds from Burke ; he was advised to enter the Academy Schools, which he did. In his early years, he painted a number of theatrical portraits and made several attempts at history painting. In 1799, he was elected A.R.A., and in 1800 R.A. Shortly after he made a continental tour in company with Rogers the poet ; he had himself a taste for literature, and published his "Rhymes on Art" in 1805, and a continuation of it in 1809 ; he also attempted a Tragedy, which having been mutilated by the censor, he was so much annoyed that.

he withdrew it, and published it with an appeal to the public. In 1829, he published a novel called "Old Court." On the death of Lawrence, in 1830, his varied talents, amiability, and polished manners, marked him as a suitable candidate for the arduous duties of the Presidentship of the Academy, and he was elected and knighted. It fell to him to uphold the privileges of the Academy on the removal from Somerset House, and he showed himself an able advocate when examined before the Parliamentary Committee in 1836. In 1845, owing to illness, he tendered his resignation, but withdrew it on the unanimous solicitation of the members, who were much attached to him. His means being inadequate to maintain his position, the Academy voted him a pension of £300 per annum, to which £200 was added by the Queen; his health, however, continued to decline, and the sudden death of his wife, to whom he was much attached, hastened his end, which took place at Brighton in his eighty-first year.

SHEPPARD, WILLIAM.

Flourished in the time of Charles II. A portrait of Thos. Killigrew with his dog, is said to be in the possession of Sir J. Buller East, Bart.; this and another portrait were engraved by Faithorne. Walpole says that he died in Yorkshire, whither he had retired. Francis Barlow was his pupil.

SNYDERS, FRANZ.

Born at Antwerp, 1579; died there, 1657. He was the pupil of Van Balen, and Peter Brueghel, and one of the chief assistants of Rubens, in whose pictures he often painted animals and still life. In the earlier part of his career he devoted himself almost exclusively to still life, but won his later celebrity by his hunting pieces. Some of his finest pictures were painted for the Archduke Albert at Brussels; amongst others, "A Stag Hunt," presented by the Archduke to Philip III. of Spain. The Spanish King was so pleased with this picture, that he commissioned Synders to paint a number of hunting pieces, still in the Palace of Buen Retiro. Rubens and Jordaens occasionally painted the figures in his pictures, which are very numerous. Synders was the intimate friend of Vandyke, who painted his portrait more than once, also his wife and children. There is a fine early picture of Christ blessing little children, with Synders' family introduced, formerly at Blenheim, where it was attributed to Rubens.

SOEST, OR ZOEST, GERARD.

Born in Westphalia, about 1637?; died 1681. He came to London about 1656. At the Drapers' Hall is a full length portrait of Lord Mayor Sheldon by him, and at the Royal Society is a head of Dr. John Wallis. In Beale's pocket book, is a note that "Mr. Soest the painter died February 11, 1680-1; Mr. Flessiere, the frame-maker, said he believed he was near eighty years old." This account is likely to be true; he could hardly have come to England with a reputation at the age of nineteen.

SOMER, OR VANSOMER, PAUL.

Born at Antwerp, about 1576; died in London, 1621. He resided with his brother Bernard, also a painter, at Amsterdam in 1604; soon after he came to England, where a large number of pictures exist by him; several are at Hampton Court and in the National Portrait Gallery. He was buried in the church of St. Martin's-in-the-Fields.

STEENWYCK, OR STEINWYCK, HENRI THE YOUNGER.

Born about 1580, either at Frankfort or Amsterdam; he died in London, 1648. He was the pupil of his father, who painted similar subjects, and whose pictures are often confounded with his son's. The latest date known on a picture by the elder Steenwyck is said to be 1604, a "Prison Interior with the Deliverance of S. Peter," at Vienna. The picture of the same subject, No. 61 in this Collection, may be by him. Henri the Younger was a friend of Vandyck, who included his portrait in the famous series of his contemporaries. Vandyck recommended him to Charles I., and there were formerly ten pictures by him at Whitehall. His pictures are numerous; three are in Dresden, all dated. His widow Susanna settled in Amsterdam; their son Nicholas was in the service of Charles I., and is believed to have died in England.

STEVENS, JOHN, R.S.A.

Born at Ayr, N.B., about 1793; died in Edinburgh, 1 June, 1867. He came to London to pursue his studies, and in 1815 was admitted as a student at the Academy. On his return to Ayr, he occupied himself for a while portrait painting, and finally went to Italy. He spent the greater part of his life in Rome. He was much shaken, when advanced in years, in a railway accident in France, which hastened his death.

STREETES, GWILLIM.

An English artist, painter to Edward VI. in 1551. It is recorded by Strype that the King paid him fifty marks for two portraits of himself, and a picture of the Earl of Surrey. No. 121 in this Collection has been ascribed to him.

STUBBS, GEORGE, R.A.

Born at Liverpool, 1724; died in London, 10 July, 1806. His father was a surgeon; little is known of the painter's early years, except that he studied anatomy; about 1754 he was in Italy, and is mentioned in Barry's letters, who praised some of his pictures. He settled in London on his return, and joined the Incorporated Society, of which he became President in 1773. In 1766 he published his "Anatomy of the Horse," with eighteen plates etched by himself. In 1780 he was elected an A.R.A., and R.A. in the following year, but he declined to present a picture, and therefore never properly took the title. His best pictures are those of quiet country

scenes, with portraits of gentlemen and horses ; in his own day he was celebrated for his pictures of wild animals, but they have not maintained their reputation. He made some experiments in enamelling upon iron, and in 1782 exhibited a picture of a dog, executed in this manner. He resided at Upper Somerset Street, Portman Square, for forty years, and died there in 1806. His son, George Townley Stubbs, was an engraver ; he executed a number of plates after his father's pictures, and died in 1815.

TENIERS, DAVID, THE YOUNGER.

Born at Antwerp, 1610 ; died at Brussels, 1690. His father, known as David Teniers the Elder, was a pupil of Rubens and Elsheimer, and able to give his son the best instruction in the method of painting. David the Younger is said to have also studied under Brauwer. In 1637 he married a daughter of Jan, called "Velvet" Brueghel. About 1655 he received an appointment in the household of the Archduke Leopold ; while studying the masterpieces of Italian art in the Archduke's cabinet, he made a number of small "free" copies, which were engraved ; about half the total number were in the Marlborough Collection, but are now dispersed. On their completion the Archduke presented him with his portrait and a gold chain. Philip IV. of Spain had a great admiration for Teniers, and built a special gallery for the pictures he purchased of the artist. In 1650 Teniers determined to retire to the country, and he became the owner of the famous Château at Perck, which appears in the background of so many of his later pictures. In 1663 he applied for letters patent of nobility ; the demand was favourably considered, but with the troublesome stipulation that he should cease to paint for gain on its being granted ; no more seems to have been heard of it. Teniers was twice married, and had eleven children. He had a younger brother Abraham, born 1629, who painted similar subjects to himself ; he died in 1670. David Teniers had a son, also named David, who signed his pictures "Teniers, Junior ;" he in turn had a son David, who settled in Portugal, and died in 1771 at Lisbon.

TITIAN, TIZIANO VECELLIO.

Born at Pieve di Cadore, about 1477 ; died in Venice, 1576. There is a tradition that before he went to Venice he studied the works of an old painter of Cadore, Rossi by name. On arriving at Venice he was first placed with Zuccato the mosaic worker, but soon passed into the studio of Bellini. The first works that brought Titian fame were the frescoes of the Fondaco, painted in company with Giorgione, 1507-8 ; they have unfortunately perished ; a few were engraved on a small scale in the seventeenth century, and the fragmentary remains by Zanetti at the end of the last century, most of these have now entirely disappeared. In 1513 he was in a position to offer his services to the Great Council to paint the Battle of Cadore,

which were accepted. In 1516 he went to Ferrara to work for the Duke ; the famous "Bacchanals," of which two are at Madrid, and the third in our own Gallery, date from this time, also the "Tribute Money" at Dresden, and many others of his finest works. In 1523 the Duke of Mantua was added to his patrons. In 1530, according to Vasari, Titian met Charles V. at Bologna, but it has been conjectured that he really met him three years later : the finest portrait of Charles V. is probably the full-length, standing, with a mastiff by his side, at Madrid. Charles became one of his greatest admirers, created him a Count Palatine, and gave him numerous commissions, and at times paid him liberally, so much so, that he neglected his work for the Venetian State : he was reminded of his obligations in 1537, and deprived of an office he held, which was equivalent to a State pension, but it was subsequently restored to him. In 1541 he was with Charles V. at Milan. In 1545 he went to Rome, where he was received with great distinction by Paul III. He painted there the magnificent half-length of the Pope seated, now at Naples, and sketched the Pope and his nephews, left unfinished ; it is a valuable indication of the way in which he worked. In 1548 he was vigorous enough to cross the Alps in winter to join Charles V. at Augsburg. He painted several portraits there, including the Emperor on horseback ; the full length of Philip II. in half armour is also attributed to this time : both are at Madrid. He executed a number of commissions for the Spanish Court in the latter part of his life, generally accompanying his pictures with reminders of his pension being overdue. In 1566 Vasari saw him in Venice at work, still full of vigour, and in 1574, in his ninety-seventh year, he received the King of France, Henry III., with his usual magnificence. In 1576 he died of the plague. The law forbidding church burial was set aside to give him honourable sepulture in the Church of the Frari. His son, Orazio, died within a few days of his father. Little is known of his domestic life in his early years ; his wife, Cecilia, died in 1530, leaving him three children, Pomponio, Orazio, and Lavinia. In 1531 he took a house on the Biri Grande, which was in existence till the early part of this century ; this was the house and garden famous for its entertainments, where Sansovino, Aretino, and Nardi were feasted. Of his children only Pomponio survived him, to dissipate his property. Titian followed Bellini in giving importance to landscape ; his romantic landscapes are of the highest beauty ; as a portrait painter, at his best he has never been equalled. Some etchings are attributed to him on insufficient evidence.

Tocqué, Louis.

Born in Paris, 1696 ; died at the Louvre, 10 February, 1772. The son of a distinguished architect ; at an early age he entered the studio of Nicholas Bertin, where he soon distinguished himself. He was elected Academician in January, 1743. He was a frequent exhibitor at the Salon, and towards the close of his life was called to Russia, where he painted the Empress full length, the portrait engraved by

Schmidt; he stayed there two years and returned by way of Denmark, where he painted several portraits of the Royal family; on his return to Paris in 1760, the Academy presented him with a picture by Coypel, to mark their appreciation of the two portraits of Monsieur de Tournehem and the Marquis de Marigny, which he had presented to the institution; in 1769, he made a second journey to Denmark, where he was elected a member of the Academy of Copenhagen. Many of his pictures were engraved by Schmidt, Larmessin, Teucher, Wille, Dupuis, Cathelin, Muller, and Daullé; the Louvre, Versailles, Amiens, Bayeux, and Marseilles Museums possess portraits by him.

TROY, JEAN FRANÇOIS DE.

Born at Paris, 1679; died in Rome, 24 January, 1752. The son and pupil of François de Troy, he came of a family of painters, his father, his uncle Jean, and his grandfather Nicholas being all distinguished artists. He was elected Academician in 1708 for his picture of "The Death of the Children of Niobe," now in the Museum of Montpellier. He became Director of the French Academy in Rome, 1738. His father sent him to Italy when he was about twenty, and he seems to have remained there till he was twenty-seven, giving himself up more to pleasure than study, and his father had to have recourse to the French Minister in Florence to oblige him to return. In 1727 he competed with his picture of "Diana at the Bath" for the King's Prize, which he divided with Lemoine. While Director of the French Academy in Rome he finished the seven famous pictures of the "History of Esther" for the Gobelins Tapestry Works, a set of which is at Windsor, and a series of designs for the "History of Jason;" they were exhibited at the Louvre in 1748. Dissatisfied with his treatment by the Bureau of Fine Arts, he sent in his resignation of the post of Director of the Roman Academy, hoping that in the event of its acceptance he would have been nominated King's Painter, with an apartment in the Louvre; but to his immense chagrin he found himself replaced by Natoire in Rome, without any corresponding advantage to himself. When he was about to leave for Paris in the company of the French ambassador, he died suddenly of heart disease. His pictures are to be seen in the Louvre, Besançon, Dijon, Montpellier, Nancy, and Nîmes. Some of his principal historical works were engraved by Thomassin, Cochin, Père et Fils, Fessard, and Gallimard.

VAN DER BILT, JACQUES.

Both the date and place of his birth are unknown. In 1651 he was at the Hague, ten years later he was at Amsterdam. In 1671 he went to Antwerp, and entered the Guild in the following year; he was living in 1678. He excelled in painting still life. Pictures by him are at Antwerp and Copenhagen, but his works are rare, or pass under other names. He commonly signed his pictures "Biltius," as in the examples in this collection.

VAN DE VELDE, WILLEM, THE ELDER.

Born at Leyden, *c.* 1610; died in London, 1693. He is said to have spent a good deal of his early life at sea, but he acquired a reputation as a draughtsman before he was twenty. He was employed by the Dutch State to make drawings of sea-fights, and a small frigate was equipped expressly by the Government for his use. He was present at the famous battle near Ostend, between Monk and De Ruyter, which lasted from the 11th to the 14th June, 1666; his drawings are said to have been of much service to the State, he having recorded every movement of the opposing fleets with the greatest exactitude. He came to England on the invitation of Charles II. in 1675, and he continued in the service of James II. He seems to have recorded Dutch or English victories with the same complacency. He is celebrated for his black and white pictures in imitation for pen-and-ink drawings, an example of which in this collection, inscribed with the date, shows the manual skill he possessed at the advanced age of seventy-four. Late in life he essayed oil-painting, without success.

VAN DE VELDE, WILLEM, THE YOUNGER.

Born at Amsterdam, 1633; died at Greenwich, 1707. After his father left Holland he studied under De Vlieger, but was shortly invited to join his parent in England. Charles II. gave him a pension to paint sea-pieces, for which his father furnished the drawings. He himself made a vast number of pencil drawings, usually of a very slight character; his finished drawings are rare. He was buried by the side of his father at St. James's Church, Piccadilly. Almost the whole of his work at one time was in England, as, not content with the pictures painted here, amateurs purchased all that were to be obtained in Holland. He is still one of the most esteemed of Dutch marine painters, his calm seas and pale blue skies have a charm of their own, and are admirably true to nature.

VANDYCK, SIR ANTHONY.

Born at Antwerp, 22 March, 1599; died in London, 9 December, 1641. His father was a silk merchant, his mother an amateur flower-painter. Van Dyck was apprenticed when ten years of age to Van Balen. In 1615 he entered the School of Rubens, and in 1618 he was admitted to the Painters' Guild. Except for a visit to England in 1621-22, on some special service, for which he received £100 from the English Treasury, the object of which has not been ascertained, he remained with Rubens as his assistant till 1623, when he started for Italy. He resided for some time in Genoa, he was in Palermo in June, 1623; he spent some time also in Rome and Venice, devoting much time to the study of the Venetian masters, particularly to the works of Titian. He returned to Antwerp in 1626, and was immediately in great request; besides numerous altar-pieces, the famous series of painters' portraits date

from this period of his activity. In 1630 he again visited England, without attracting the notice he expected, but shortly afterwards he was invited to return by Charles I., who despatched Sir Kenelm Digby for that purpose in 1632. On his arrival he was assigned a lodging at Blackfriars, and appointed Principal Painter, knighted in June, and a pension of £200 was granted him in the following year. Later, when Charles became embarrassed, the prices of his pictures painted for the King were considerably reduced, but owing to his numerous private commissions he became wealthy, and notwithstanding his extravagance, left a considerable fortune. Towards the close of his life he was married to Mary Ruthven, apparently by the King, who took a somewhat paternal interest in his welfare, but his health was already broken, and his strength insufficient to resist the fever which carried him off in the forty-second year of his age. His activity was great, but he had many assistants, and an excellent method of painting which enabled him to work with a rapidity only equalled by that of Rubens himself. His genuine works are, however, not nearly so numerous as is generally supposed, and even in the Vandyck Exhibition, which took place some years since, consisting of selected pictures, more than three-fourths of the whole were copies and spurious pictures, or by other masters.

VANLOO, LOUIS MICHEL.

Born at Toulon, 2 March, 1707; died in Paris, 20 March, 1771. He was the eldest son of Jean Baptiste, and nephew of Carle Vanloo; he studied under his father. Like other members of the family, he possessed various talents, but finally dedicated himself to portrait painting. He obtained the first prize at the Academy in 1725 for his picture of "Moses destroying the Crown of Pharaoh," and was elected Academician for his picture of "Apollo and Daphne," 1733; this picture is now in the Louvre. On the death of Ranc he received the appointment of First Painter to the King of Spain; he had previously spent some years in Rome with his uncle. He was loaded with favours by the Spanish King, whose portrait he painted, and that of numerous members of the Royal Family. He took a prominent part in the foundation of the Academy of S. Ferdinand, and was nominated Director in 1751. In the following year he returned to Paris. He was of an extremely gentle character, Diderot describes him as the personification of amiability and benevolence. Between 1753 and 1769 he exhibited a number of portraits at the Salon. His brothers François and Charles Amédée Philippe were both distinguished painters. His uncle, Charles André, or Carle Vanloo, was born at Nice, 1705; died in Paris, 1765.

VERELST, SIMON.

Born at Antwerp, 1664; died in London, 1710. He was well known as a flower-painter before he came to England in the time of Charles II. In England his portraits with borders of flowers became fashionable, and he was much patronised.

His vanity is said to have turned his head, and he was for a time confined as a madman. His elder brother, Herman, was also a painter of flowers, and made a reputation in Vienna, subsequently following his brother to England, where he died about 1700. He was the father of Maria Verelst, born 1680, who is best known by her small oil portraits; she seems to have been much occupied also as a copyist; the portraits in this collection are assigned to her on the authority of the Catalogue of 1747.

VERONESE, PAOLO CALIARI, CALLED PAOLO VERONESE.

Born at Verona, 1528; died in Venice, 19 April, 1588. He was the son of a stone-carver, and studied painting under his uncle Badile; he had been previously taught modelling and drawing by his father. On leaving Verona, in 1551, he undertook some frescoes in the Villa Soranzo, at Castelfranco, where he was assisted by Zelotti. His earliest works in Venice in the Church of S. Sebastian were painted in 1555; many years later he finished the pictures for the altar and choir, which are amongst his finest works. In 1561 he was chosen, with other artists, by Titian to decorate the great hall of the library of the Ducal Palace. In 1562 he was commissioned to paint the "Marriage of Cana" for the Refectory of S. Giorgio Maggiore, the famous picture now in the Louvre. This was the first of the great banqueting pictures; "The Feast in the House of Simon" is also in the Louvre. "The Levite's Feast," now in the Venice Academy, occasioned him some trouble with the Inquisition, and he was ordered to make some changes in it; he defended himself skilfully from the charge of heresy, but was not so happy in his replies to some other matters to which objection was taken. This dangerous encounter obliged him to bestow more attention to the outward forms and ceremonies of his religion, and resulted in his death shortly after from a cold caught while following a procession. He married a daughter of Badile's and had several children; Gabriele and Carlo both became painters, and assisted their father, in company with their uncle Benedetto. After Paolo's death they completed his unfinished pictures, and painted a few pictures jointly. Of Gabriele's capacity nothing is known, but Carlo, who is credited with being the most promising of the family, was but an inferior imitator of his father, and a poor colourist; pictures signed by him are in the Venice Academy, and the Uffizi Gallery, Florence; he died at the age of twenty-six, but had he possessed any original talent it would have been visible before then. Paolo Veronese is well represented in the National Gallery.

VOLLEEVENS, JOHANNES, THE ELDER.

Born at Geertruidenberg in 1649; died at the Hague in 1728. He was the pupil of Nicolas Maas at Dordrecht, and later of Jan de Baan at the Hague, where he finally settled. He was patronised by the Stadtholder of Friesland, the Prince of Nassau, and the Prince of Courland. He had a son born at the Hague in 1685, also

named Johannes, who followed his father's profession. He was Court Painter to the Princess Dowager of Holland, and Dean of his Guild in 1748. He died 1758.

VRANCX, SEBASTIAN, CALLED FRANCKS, OR FRANCKEN.

Born at Antwerp, 1573; died there, 1647. According to Van Mander he studied under Van Noort. He was distinguished as a painter of conversation pieces, and as a battle-painter, where his talent for painting horses was notable; he was also an able landscape-painter. A picture of the "Works of Mercy" is noted by Decamps as being in the collection of the Elector Palatine, and a "Conversation Piece." His son, Jan Baptist, sometimes worked with his father. Sebastian is supposed to be the elder brother of François, called the Younger, Francks. Sebastian's portrait is amongst the Van Dyck heads.

WEST, SIR BENJAMIN, P.R.A.

Born 10 October, 1738, in Pennsylvania; died in London, 11 March, 1820. He was descended from a Quaker family of Buckinghamshire, who emigrated in 1715. He early showed a bent for art; after painting some portraits in New York he was encouraged by his friends to visit Europe. He embarked for Italy in 1760, and spent three years there, arriving in London in 1763, where he determined to settle. He shortly after married a young girl of Philadelphia, to whom he was engaged before leaving America. In 1765 he joined the Incorporated Society, and exhibited his picture of "Orestes and Pylades," now in the National Gallery. He was introduced to George III. by the Archbishop of York. In 1772 the King appointed him his Historical Painter. In 1792, on the death of Reynolds, he was elected President of the Academy, of which he was one of the first members. His most popular pictures were the "Death of Wolfe," "Penn's Treaty with the Indians," and the "Battle of La Hogue." It is to his credit that he had the courage to adopt modern costume in his historical pictures; his acknowledged success produced a revolution in art. He received large prices for his works in his lifetime. He died in Newman Street, in his eighty-second year, and was buried in St. Paul's. He had a son, Richard Lamar West, a little known painter, who died in 1850.

WISSING, WILLIAM.

Born at Amsterdam, 1656; died at Burleigh, 10 September, 1687. He studied at the Hague; after leaving there he went to Paris, and came to England shortly before the death of Lely in 1680. He worked for Lely for awhile, and his pictures are mostly attributed to that master. On Lely's death, he was for a short time the most fashionable portrait painter, and the rival of Kneller. James II. appointed him his Principal Painter, and sent him to Holland to paint the portraits of the Prince and

Princess of Orange. On his return he went to Burleigh to paint the Earl of Exeter ; he was taken ill and died there in the thirty-second year of his age, and was buried at Stamford.

WOOTTON, JOHN.

The date of his birth is unknown, but he was probably a good age when he died in London, January, 1765. He was the pupil of John Wyck, and first became known for his pictures of famous horses, later as a landscape painter with hunting scenes. His works are numerous at Longleat, Althorp, Dytchley, and Blenheim, but he is probably nowhere better represented than in the present collection. Like most of the fashionable painters of his time, he made a collection of works of art, which were dispersed in 1761, when his eyesight failed. He made the designs for the first edition of Gay's Fables, published in 1727.

WOUVERMANS, PHILIP.

Born at Haarlem, 1619 ; died there, May, 1668. His father, Paul, a little known history painter, gave him his first lessons in art ; he studied subsequently under Wynants. According to some accounts he passed the greater part of his life in comparative poverty, much in the hands of a picture dealer named De Witte. Possibly his early marriage (he eloped at the age of nineteen), may have had much to do with his embarrassment, but it is argued, from the expense of his funeral, that he was in fairly easy circumstances towards the close of his life, if not earlier. He had two brothers, Pieter and Jan, both of whom became painters. Pieter is often confounded with Philip : there are two pictures by him at Dulwich. Jan died young : a picture, signed with his initials, is at Rotterdam.

WRIGHT, JOSEPH MICHAEL.

Born in Scotland, where he studied under Jamieson. When still a youth he came to London ; later, he went to Italy, and was elected a member of the Academy of St. Luke in 1648. He is best known by his portraits ; he painted Prince Rupert in 1662, and the Judges for the Corporation of London ; a portrait by him is at Hampton Court. In 1686 he accompanied the mission of the Earl of Castlemaine to Italy as Steward of the Household, and wrote an account of the Embassy on his return. He died about 1700 at St. James's Street, Covent Garden, and was buried at the adjacent church. While in Rome he signed himself, "Michael Ritus," on another occasion he calls himself "King's Painter to Charles II.," and, indifferently, "Scotus" and "Anglicanus." He is mentioned by Pepys. A nephew of the same name was educated in Rome, who afterwards settled in Ireland, where he made a reputation as a portrait painter.

WYCK, JOHN.

Born at Haarlem, 1640; died at Mortlake, 1702. He studied under his father, Thomas Wyck, who was a marine painter, and came with him to England. He is best known as a battle painter, but he also painted landscapes. He made the drawings for a book of "Hunting and Hawking." His "Battle of the Boyne" and the "Siege of Namur" were engraved by Faber. He married in England.

ZEEMAN, ENOCH, THE YOUNGER.

Born 1694; died in England, 1744. He was the son of a portrait painter of Dantzic, named Isaac, who brought him to England. His brother Isaac, died 1751, and his son Paul, were both portrait painters.

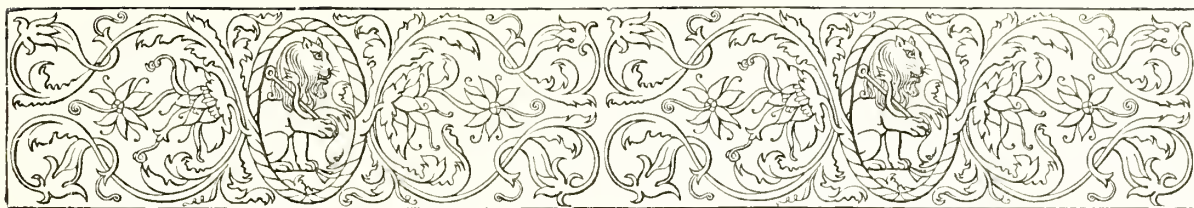
ZIESENIS, JOHANN GEORG.

Born at Copenhagen, 1716; died at Hanover, 1777. He studied under his father. He became Court Painter to the Elector of Hanover. In 1768 he went to the Hague and painted the portraits of William V., the Stadtholder, and his wife, and joined the Pictura Society there. He painted more than one picture of the Hero of Minden, whose portrait was in great request, and several contemporary engravings exist.

ZUCCHERO, FEDERIGO.

Born about 1543, at S. Angelo in Vado, in the Duchy of Urbino; died at Ancona, 1609. He was the younger brother of Taddeo Zuccherò, whose studio he entered when very young, and assisted him with his work for Pope Pius IV. in the Vatican and at Caprarola; later he was invited to Florence to complete the frescoes of the dome of the Cathedral, left unfinished by Vasari. On the death of his brother Taddeo, in 1566, he was engaged by the Pope to paint the vault of the Pauline Chapel, but owing to a disagreement with some of the officials, he left Rome, and went to France; thence he wandered to Antwerp and Amsterdam, and in 1574 arrived in England. Most of the portraits ascribed to him are apocryphal, but there is no doubt that he painted a number of pictures here of the nobility, Lord Nottingham and Sir Francis Walsingham being mentioned amongst others. On his return to Italy he stayed some time in Venice, finally returning to Rome, where he finished his work in the Pauline Chapel. In 1586 he went to Spain, but failed to give satisfaction to Philip II. On his return to Rome he assisted in founding the Academy of S. Luke, to which he left the whole of his property at his death.

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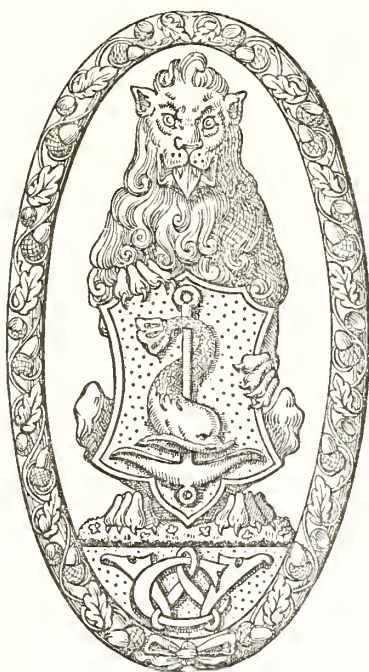
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